

EPEN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | WINTER 2013/2014



A LIFE CUT SHORT: EDWIN KAUFMAN | ANNUS MIRABILIS: FRANK ORITI | PRODUCTION REPRODUCTION | ARTSCAPE: CRISTY GRAY



Cleveland Institute of Art
Student Independent Exhibition

Feb 14–Mar 15, 2014

cia.edu/sie2014





Dear Readers, Curators, Artists, and Patrons,

Two years ago a group of galleries and art organizations in Cleveland got together, urged by Zygote Press, to create the *Collective Arts Network Journal*. They pooled money and labor to do everything from writing the stories to distributing the finished magazine throughout Cuyahoga County. That was the birth of a new media outlet created by and for the visual art community of Northeast Ohio.

Since then with support and feedback from galleries, individual artists, as well as Consolidated Graphics, the George Gund Foundation, the Ohio Arts Council, and St. Clair Superior Development Corporation CAN has grown into the handsome quarterly magazine and website that it is now. To date we have published more than 200 stories from the galleries themselves, and more from independent writers: stories not only of major milestones like the opening of the new MOCA building and Transformer Station, but also of independent galleries that show the work of artists living and working in your neighborhood. CAN is inclusive, offering any gallery in the region the opportunity to add to our collective voice. Indeed, CAN celebrates the incredible depth of the Northeast Ohio art scene and spreads the word.

We need your help to keep this important project going.

If you value CAN as a source of information and ideas about what's coming up on the Cleveland art scene, please support us financially, or with your volunteer time and talent.

Your financial support is fully tax deductible and directly supports the strategic growth and continued operation of the Collective Arts Network and *CAN Journal*.

Your volunteer time will help us improve our web presence, increase our communication with members and readers, and generally build the organization. If you want to help, we can find a project for you.

Please return this form with whatever support you can offer. Please be as generous as you can. We thank you in advance.

Michael Gill
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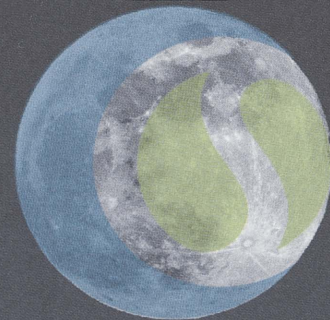
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-Ken Lanci, Chairman & CEO



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GOT SPACE? Go to myCreativeCompass.org

A tool to directly connect Cleveland-area artists with available space and opportunity to grow an even stronger region. On Creative Compass, you can share calls for artists, available space, community events and find up-to-date listings of what others are posting.

Artists are driving Cleveland's economy forward with passion and mindfulness. As a service to these local visionaries, the Community Partnership for Arts and Culture has built this online resource for sharing knowledge and opportunities. Search or submit listings at myCreativeCompass.org and follow @cultureforward on Facebook and Twitter.

Where are artists locating?

In "Putting Artists on the Map," a research study of greater Cleveland's artist locations, CPAC found that artists cluster around places that are diverse, safe, walkable and close to shopping, galleries and performance venues.

View the full findings including a list of neighborhoods that are trending as artist communities at www.CultureForward.org.



myCreativeCompass.org

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by



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THANK YOU

On the third Friday in November, galleries of 78th Street Studios offered a spate of noteworthy shows and attracted huge crowds. The retrospective of works by the late Randall Tiedman, presented cooperatively by Hilary Gent's Hedge Gallery and William Scheele's Kokoon Arts Gallery, continued to amaze with its moods and diversity. Down the hall and around the corner, Kenneth Paul Lesko Galleries offered new works by Judith Brandon, who is working her stormy weather magic larger than ever. Downstairs, figure drawings by Derek Hess captivated with their emotion and agitated lines while the artist signed books for a long line of fans. Upstairs at Survival Kit, the string quartet Opus 216 and vocal ensemble (re:voice) held rapt a wall-to-wall crowd with the minimalist, morphing sounds of Philip Glass to mark the closing of the exhibit, *Human Imprints*.

Just about every room had people marveling at the art scene in Cleveland: local artists and performers were presenting great work, drawing crowds, building the audience, and making sales. Perhaps we were even surprising ourselves.

And in just about every room, someone told me they had taken *CAN Journal* to another city and showed this magazine to other people in other galleries, with consistent amazement: This much art? This many venues? This magazine? This is Cleveland?

CAN Journal could not be more pleased to be carried around the country by artists, to play the role of art ambassador for the city and its artists and galleries.

We would not have had this opportunity without the gracious support of Wally Lanci and Consolidated Graphics, which have given *CAN* a tremendous head start with their remarkable generosity.

We've said it before, but we can't say it enough: To the Lanci family and Consolidated Graphics, our continuing, profound thank you.

EDITOR/PUBLISHER

Michael Gill

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SR. ACCOUNT EXECUTIVE

Carlos E. Ramos

FOUNDER

Liz Maugans

CAN Journal is a quarterly publication of the Collective Arts Network. The Collective Arts Network is a membership organization of artists, galleries, and art organizations working together. Collective Arts Network, c/o St. Clair-Superior Development Corporation, 4205 St. Clair Ave., Cleveland, Ohio 44103.

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Ohio Arts Council



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The George Gund Foundation

The Sweep of Time

The past, the present, and the future. The holidays and the turn of the calendar always have us looking across the sweep of time, often making grand statements about where we've been and where we're going, or at least where we hope to be.

CAN Journal recently found itself looking both directions in a conversation with ARTneo trustees Nina Gibans and Jim Gibans, CPAC director Tom Schorgl and longtime arts advocate Barbara Robinson. We had gathered to talk about a symposium Nina proposed—a collaboration between ARTneo (formerly the Cleveland Artists Foundation) and *CAN Journal*, which would continue the dialog she began with her *Creative Essence* book and panel discussions. The starting point was to assemble a group of artists, curators, writers, and thinkers for panel discussions about the past present and future of art in Cleveland. The broad topic had us examining the ways we communicate about art, as well as the ways we produce it, and the evolution of the local market, and more. I'm thrilled that *CAN* is part of this discussion, and look forward to live conversation that

looks back at *120 Years of Art in Cleveland*, including Cleveland Schoolers like Carl Gaertner, August Biehle, Clara Dieke, and Victor Schreckengost, as well as contemporary painters, such as Dana Oldfather and Frank Oriti, who have exhibited there.

Meanwhile, William Busta, marks 25 years in what may be the most challenging niche of the art world—presenting the work of contemporary artists living in the region. The existence of William Busta Gallery is a wager on the value—every kind of value—of art in Northeast Ohio. After 25 years, Busta seems to be winning the bet. He'll celebrate with a show of works by 25 artists he's exhibited, from his first year (Don Harvey, Michael Loderstedt, Douglas Max Utter, Rob Mihaly, and Andrea Hahn) right up to the present.

Also on these pages, you'll find a look at the life of Cleveland School print maker Edwin Kaufman, who died in a bridge collapse in 1939; a profile of painter Frank Oriti, and news of Zygote Press's plan to launch a fine art, contract printing service in a formerly fore-

PAST, PRESENT, FUTURE

bolsters what you regularly read about on these pages. The symposium will happen some time in September, 2014. Watch for details.

This issue of *CAN* is packed with evidence of Cleveland's artistic culture, past, present, and future. Of course in the coming year we hope the Cleveland Museum of Art will put the past behind them and charge into the future, starting with a New Year's Eve party that officially marks the completion of what they've called the largest cultural project in Ohio history. Do you have your tickets?

Also celebrating is Bonfoey Gallery, which has been in business since 1893. That's 20 years longer than the Cleveland Museum of Art. Bonfoey marks 120 years of framing, exhibiting and selling art with a show that

closed house in Collinwood. Zygote joins Loren Naji and others in Northeast Shores Development Corporation's Lotus Project, which will roll out a startling amount of new arts activity in that neighborhood next year.

Thanks for reading. Happy Holidays. Now turn the page.

Michael Gill
Editor/Publisher

MOCA

MUSEUM OF CONTEMPORARY ART
CLEVELAND

FALL 2013
WINTER 2014

NOV 1, 2013—FEB 16, 2014

ONVIEW

MICHELLE GRABNER: I WORK FROM HOME

Michelle Grabner's first comprehensive solo museum exhibition presents the artist's studio work that encompasses her painting practice, collaborations with artists, critical writing, teaching, and curating.

SIMON EVANS: ONLY WORDS EATEN BY EXPERIENCE

Simon Evans meticulously assembles simple materials like paper scraps, scotch tape, pencil shavings, and white-out into diagrams, maps, flowcharts and diary entries that obsessively catalogue the fragments of life.

11400 Euclid Avenue, Cleveland, Ohio
www.MOCAcleveland.org



Simon Evans, *Self Help* (detail), 2012, 21 mixed media works on paper, 5 x 3 inches each.
©The Artist / Courtesy James Cohan Gallery, New York/Shanghai.

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Judy Takács was awarded an Ohio Arts Council Individual Excellence Award for 2013

CAN^{Journal}

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



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COVER IMAGE: *Uniform*, by Frank Oriti, 2013. Oil and acrylic on canvas covered panel, 20" x 16".

Conjoined Human Parts at BAYarts by Ross Lesko



COURTESY OF THE ARTIST

Works of John R. Nativio, left to right: *Conjoined Human Parts II*, conte crayon on watercolor paper, 30"x22". *Paralyzed Force*, wood, 33"x28"x16". *Conjugated Construction*, oil on canvas, 42"x42".

CONJOINED HUMAN PARTS is an exhibition that focuses on John R. Nativio's interpretation of the human figure. Rather than simple rendering, though, this exhibit puts the emphasis on subjective abstraction and reinterpretation—the disassembling and reintegration of the figure through the mind of the artist.

To varying degrees, this perspective is present in each of the three disciplines in the show. In the paintings, you see it in the objectification of the figure—the face turned away or obscured from view, accentuating the arrangement of the figure in the composition. You see it in the figure's relationship to its environment, echoed by the surrounding objects in the still life. In the sculptures, the figures become angular, almost cubist. Smooth muscles become intersecting planes. Faces become contorted references to the bone beneath the flesh, sometimes even splitting in half. But it's in

Nativio's recent drawings that the reinterpretation of the figure is most evident.

The drawings are inspired by Old Master drawings of overlapping anatomy. Meant as studies for their large-scale paintings, the Old Masters conserved paper by arranging their subjects to maximize drawing space, creating drawings where an arm might intersect a torso at a disjointed angle, or a disproportionate hand might float tangentially without context. Unlike the Old Master drawings, Nativio gives context to these disparate human parts, unifying the anatomical anomalies into a reconfigured portrait, where a woman's arms might drape across her own shoulders, or a man's hands might clasp below his neck, just above his reoriented pelvis. Nativio's drawings become moody reflections on his subjects, suggesting narratives and connotations concerning the personas within. Despite their reimagined compositions, the drawings are surprisingly human.

In the late 1970s through early 1980s, John Nativio traveled and studied in Europe, during which time he was given access for further study in the private library archives of Old Master drawings at the Uffizi Gallery in Florence.

A short time after returning from Europe, Nativio taught life drawing at Cooper School of Art, and has since exhibited his work in more than 70 museum and gallery exhibitions, including over 50 juried exhibitions. Nativio has received national and international awards for painting and drawing. His most recent exhibitions include the Butler Institute of American Art's National Midyear Exhibition in Youngstown, Ohio, and solo shows at The Washington Art Association in Washington Depot, Connecticut and at the Kenneth Paul Lesko Gallery in Cleveland, Ohio. ■

*Curated by Ross Lesko, Gallery Director,
Kenneth Paul Lesko Gallery*

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JOHN R. NATIVIO, *CONJOINED HUMAN PARTS*

DRAWINGS + PAINTINGS + SCULPTURE | JANUARY 10, 2014 – JANUARY 31, 2014

GALLERY TALK | WEDNESDAY, JANUARY 15, 6:30PM–7:30PM

DRAWING WORKSHOP | SATURDAY, JANUARY 19TH
SEE BAYARTS.NET/GALLERY FOR DETAILS

Shopping, Pancakes, Art, and Music at Heights Arts

by Andrea Joki

HEIGHTS ARTS celebrates the season with its 12th annual Holiday Store, featuring the works of over seventy regional artists through December 29 – the perfect place to find the perfect gift! What began in 2002 as a small pop-up gallery in a borrowed space on Lee Road has grown into Heights Arts' bricks-and-mortar gallery, showcasing year-round the amazing artworks of the makers who live and work in Northeast Ohio.

With much gratitude to Tommy Fello, we jumpstart the New Year with the beloved

and 14th Annual Tommy's New Years Day Pancake Breakfast, where you can eat for art (all proceeds benefitting Heights Arts!) and ensure good karma for the coming year.

To begin the New Year, we are pleased to present a 2-person exhibition of works by painter Mark Keffer and printmaker Lisa Schonberg, opening on Friday, January 17. Featuring Keffer's graphic abstract paintings alongside Schonberg's vibrant nature-inspired works on paper, the show illuminates the artists' shared strengths of constructing

evocative compositions through a rigor of layering and patterning.

Our next Close Encounters chamber music concert brings Cleveland Orchestra oboist Mary Lynch to the stage on Sunday, February 9 at 3 pm, at a location to be announced. Mary has selected an eclectic chamber music program for oboe and strings including the rarely heard and lyrical masterpiece, the oboe quintet by William Bolcom. ■

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio
44118
heightsarts.org
216.371.3457

2013 HOLIDAY STORE | FRIDAY, NOVEMBER 1 – DECEMBER 29

14TH ANNUAL TOMMY'S NEW YEARS DAY PANCAKE BREAKFAST

WEDNESDAY, JANUARY 1, 2014, 10AM – 2PM, TOMMY'S RESTAURANT, CLEVELAND HEIGHTS

MARK KEFFER + LISA SCHONBERG | FRIDAY, JANUARY 17 – MARCH 1, 2014

OPENING FRIDAY, JANUARY 17, 6-9PM

CLOSE ENCOUNTERS CHAMBER MUSIC CONCERT: MARY LYNCH – STRINGS ATTACHED

SUNDAY, FEBRUARY 9 AT 3PM, LOCATION TBA



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EMILY MELUCH

Vacancy Means Opportunity in Collinwood

by Amy Callahan

THE ISSUE of vacancy has been prominent in the North Collinwood neighborhood that hosts the Waterloo Arts District and the Waterloo Arts Gallery. Homes, storefronts and even churches have gone long stretches of time unoccupied—still reeling from the effects of a real estate bubble burst after barely inflating here to begin with. But as the gallery itself attests, vacancy also presents opportunity.

It is into this dynamic that Waterloo Arts Gallery mounts the juried exhibition

Vacancy/No Vacancy in the spring of 2014. The show's broadly conceived theme can support an equally broad range of interpretations, touching on everything from transient states to mental states.

Vacancy/No Vacancy comes at an important time for the Cleveland neighborhoods that are answering urban challenges with creative arts but whose efforts bring up additional questions: who and what is being invited and welcomed?

Prizes for the juried show range from \$50 to \$1000.

Artists may submit artwork for *Vacancy/No Vacancy* online until January 19, 2014, at www.waterlooarts.org. ■

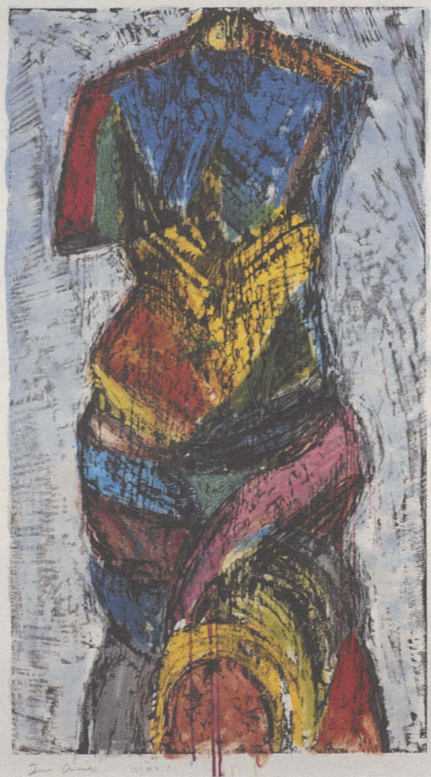


Vacancy and abandonment created opportunity for artists working in Waterloo Arts' Zoetic Walls program.

COURTESY OF AMY CALLAHAN

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
216.692.9500
artscollinwood.org



Jim Dine, *Singing and Printing I*, 2001, Smithsonian American Art Museum, ©2001 Jim Dine / Artists Rights Society (ARS), New York

MULTIPLICITY

Contemporary Prints from the Smithsonian American Art Museum

Multiplicity is organized by the Smithsonian American Art Museum with support from the William R. Kenan, Jr. Endowment Fund. The C.F. Foundation in Atlanta supports the museums' traveling exhibition program, Treasures to Go.

November 23, 2013 - March 16, 2014

AkronArtMuseum.org



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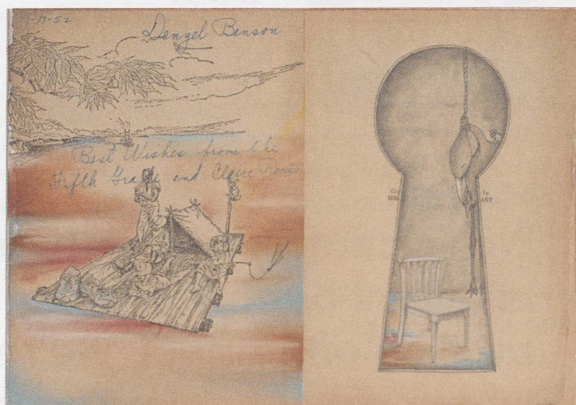
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Kempthorn & Kabot, Keffer, and Bidwell at 1point618

by DJ Hellerman

IMAGES COURTESY OF 1POINT618 GALLERY



Amber Kempthorn, *Old Neon*, 2012, gouache, pastel, graphite, collage.

and Sarah Kabot will exhibit their work together at 1point618. Their process and materials are analogous, but they approach similar content differently. Using sculpture, drawing, and collage, the exhibition explores the complexities of memory, memorials, and preserving the forgotten evidence of human lives.



Sarah Kabot, *Collected Works*, 2012, altered found object.

Mark Keffer: *We Don't Exist* Opening Reception: 7 to 10 pm January 10, 2014

Mark Keffer's current paintings reflect his difficulty in understanding what is specifically addressed by pronouns. Pronouns do not represent anything in a literal, concrete sense like 'rock' or 'tree'; they merely represent ideas about an unclear source. 'Be yourself' or 'I exist', for instance, are mind-bending statements for him.

The paintings are consistently made up of an amorphous void, with hard-edged geometric ephemera dotting the periphery (geometry is used for its objectivity). This ephemera can be seen as representing our quantifiable views on the unknown realities of existence. The voids are undefined expanses. This is to say that at the core of all of 'us' is an open-ended place that is forever out of reach.

There is an existential mindset at work—a philosophy of no philosophy—guided by a



Mark Keffer, *We Don't Exist*.

bent toward the ridiculous and a fascination with the fringes of consciousness. The work contains symbols for the unknowable and hints of the far reaches of outer space, which serve as wry metaphors for the occupations of the mind.

Project Space: Laura Ruth Bidwell: *Song of Desire* Opening Reception: 7 to 10 pm January 10, 2014

Captivated by the striking beauty, charisma, and strength of what the artist describes as, "the celebrities among us", Laura Ruth Bidwell has produced a series of portraits that capture the experience of encountering and celebrating the extraordinary. ■

Amber Kempthorn & Sarah Kabot Opening Reception: 7 to 10 pm November 22, 2013

Mutually interested in books, ephemera, and overlooked artifacts, Amber Kempthorn

1point618 Gallery

6421 Detroit Avenue
Cleveland, Ohio 44102
216.281.1618
1point618gallery.com

AMBER KEMPTHORN & SARAH KABOT

OPENING RECEPTION: 7 TO 10PM NOVEMBER 22, 2013

MARK KEFFER: WE DON'T EXIST

OPENING RECEPTION: 7 TO 10PM JANUARY 10, 2014

PROJECT SPACE: LAURA RUTH BIDWELL: SONG OF DESIRE

OPENING RECEPTION: 7 TO 10PM JANUARY 10, 2014

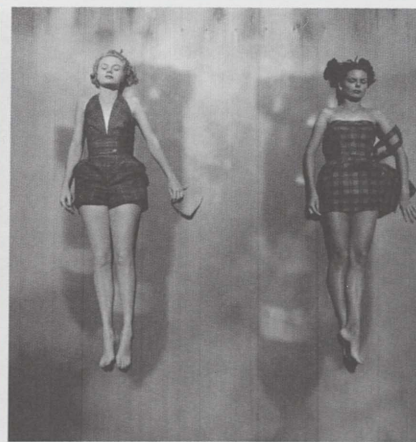
Director's Choice and Scott McIntire at Kenneth Paul Lesko Gallery

by Ross Lesko

COURTESY OF KENNETH PAUL LESKO GALLERY



Left: Scott McIntire, "Attack of the Fifty Foot Woman," Enamel on Canvas, 24 x 48 inches. Right: Preston Buchtel, *Dreams During Wartime II*, 2/10, 2012. Archival Pigment Print on Cotton Rag Paper. 12" x 12".



Director's Choice 2014

January 17th, 2014 – March 15th, 2014

Every few years, we discover that we've added a number of unique items to the gallery collection without having a chance to work them into exhibitions. These objects seem to have a certain force—a compelling presence that makes one ponder a circumstance where they might finally be shown to others. Sometimes they haunt our memories, or even invade our dreams; sometimes the din of cries from artwork demanding to be exhibited grows too loud in the storage rooms—then we know their time has come.

In the past, *Director's Choice* exhibitions have allowed us to show these eclectic groupings from the gallery's collection. Previous exhibitions have included Modernist American and European paintings and sculptures, Italian art glass, American and Japanese studio pottery, Asian art and

African art.

This year, we've decided to include contemporary art as well, drawing from the artists we represent in Cleveland; Akron; Detroit; Baltimore; New York; Chicago; Seattle; London, UK; Melbourne, Australia; and Bauru, Brazil. Selections will include paintings, drawings, sculptures, prints, photography and video art.

Scott McIntire [Greenport, NY]

Solo Exhibition

March 21st, 2014 – May 10th, 2014

Scott McIntire's paintings hum with an energy and vibrancy. In many cases, the pieces do more than hum—they crackle. The concentric circles and energy fields in his pieces add a kinetic feeling to his work, while providing a cohesive unity of space. These elements also give evidence to his superior skills with a brush, as well as his mastery as a color theorist.

In his painting, "Fat Man and Little Boy," McIntire depicts the Manhattan Theater, its marquee majestically reaching toward the heavens, the current film, *Fat Man and Little Boy*, a reference to the Manhattan Project and the bombs dropped over Hiroshima and Nagasaki. In the energized, nocturnal sky, two sets of concentric circles radiate outward, representing each detonation, while swirling energy fields swirl and pulsate with a radioactive half-life in the background—the cool blues becoming a fiery orange, as it dips toward the earth.

In his painting, "Attack of the 50ft Woman," McIntire plays with the palette. This painting also depicts a nocturnal scene, as *Attack of the 50ft Woman* plays on the drive-in movie screen, but the vivid warmth of the sky glows with the brilliant luminescence of daylight. The speakers emerging toward the foreground elicit the feeling of sound or music, as the kinetic energy dances in the background—the concentric circles and energy fields evoking the excitement of cinematic experience and memories of a bygone era.

Scott McIntire has exhibited throughout the US and abroad, including Kenneth Paul Lesko Gallery's international cinema exhibitions. ■

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

DIRECTOR'S CHOICE 2014

JANUARY 17, 2014 – MARCH 15, 2014

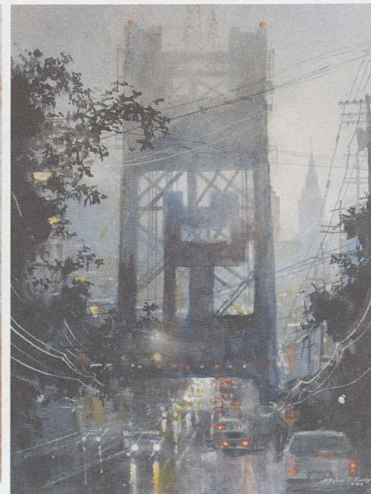
SCOTT MCINTIRE [GREENPORT, NY]

SOLO EXHIBITION

MARCH 21, 2014 – MAY 10, 2014

After *Randall Tiedman: Genius Loci*, Kokoon turns to Salon-style

by William G. Scheele



Clockwise, from lower left: "Osprey," by Robert Hainard; "Canal Lock," by Frank Wilcox; "Circling Red Below," by Susan Squires; "Bridge," by Michael Prunty; "Artichoke Flames," by Charles Herndon.



THE RETROSPECTIVE Exhibition, *Randall Tiedman: Genius Loci* will be on display through January 4, 2014. It is accompanied by a catalogue written by Douglas Max Utter and illustrated with Randall's incredible body of work, spanning four decades.

January 2014 will mark a new, salon-style approach by Kokoon Arts Gallery. Rather than presenting individual exhibitions, we

will display work by all of our primary contemporary artists, offering up a variety of media and styles... ceramics by Andrea LeBlond & Donna Webb; sculpture by Charles Herndon & Gary Spinosa; prints by Karen Kunc & Ralph Woehrman; paintings by Michael Prunty, Susan Squires & Evie Zimmer; computer graphics by Michael Nekic; Sacred Geometry paintings & prints

by Charles Gilchrist; photography by William G. Scheele.

Natural History subjects are also prominent, with prints, paintings & sculpture by Charles R. Knight, Robert Hainard, William E. Scheele, Larry Isard, Mary Wawrytko & Mauricio Anton.

Regional historic art is represented by memorabilia from Kokoon Arts Club, and by Cleveland School artists William Sommer, Henry Keller, Frank Wilcox & Paul Travis. ■

Kokoon Arts Gallery

1305 West 80th Street, 2nd floor
Cleveland, Ohio 44102
216.832.8212
kokoonarts.com

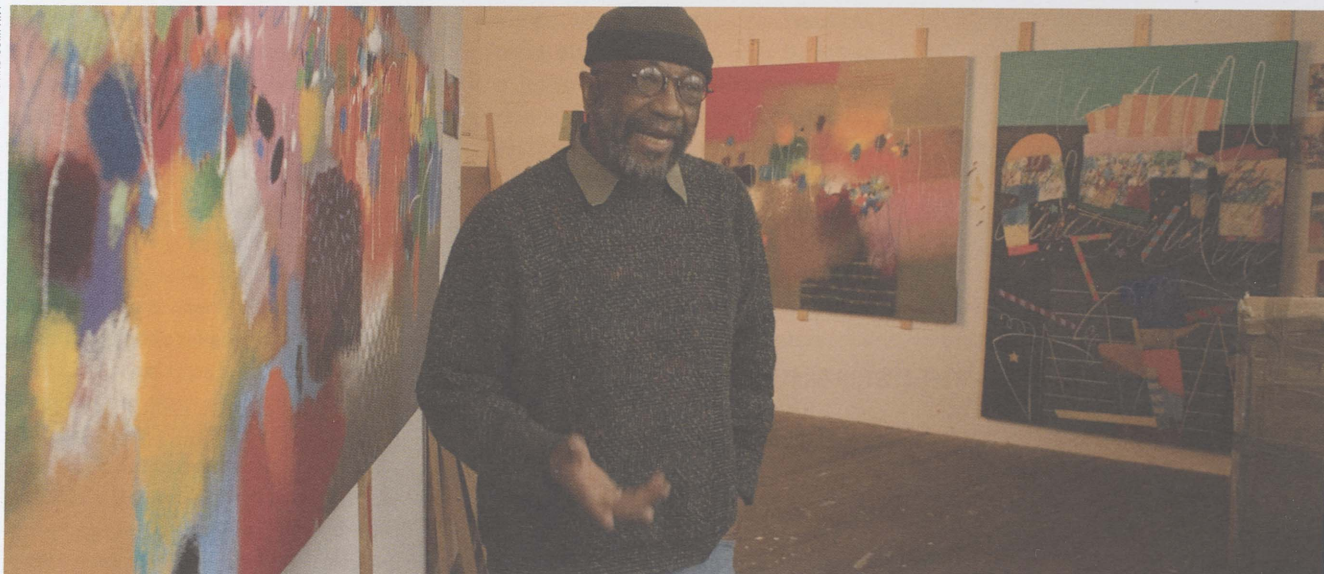
RANDALL TIEDMAN: GENIUS LOCI THROUGH JANUARY 4

SALON-STYLE EXHIBITS COMMENCE
JANUARY 17

Moe Brooker: *Getting Back to Then* at Tregoning and Co.

by William Tregoning

COURTESY OF TREGONING AND COMPANY



Moe Brooker, in his studio.

MOE BROOKER makes his enthusiastic return to Cleveland December 5th 2013 –honored with the first solo exhibition given his paintings here in 19 years.

"Cleveland remains a special place for me, and I enjoyed every moment that I spent there. The art community was really exciting when I was teaching and living there. I left 28 years ago for Philadelphia, can you believe it? Wow!"

Moe credits this exciting artistic climate he immersed himself into when he joined the staff of the Cleveland Institute of Art in 1976, with the beginning of his mature style, continuously evolving until today. Moe's exposure to the electric city life of University Circle, Little Italy and East Cleveland in the mid 1970s was a psychic jolt following hard on the academic positions he held at the

University of Virginia, Charlottesville, and following, the University of North Carolina, Chapel Hill. He became fascinated with the graffiti scrawled in colorful chalks on the transit underpasses, the jazz nightlife centered within blocks of CIA, and the press of contemporary abstraction from his colleagues. Within a short time, Brooker abandoned realism in favor of abstraction...and set down oil paint for the fluidity and pulsing effects achieved in pastels themselves.

Moe Brooker never looked back after that epiphany. His new, vibrant, Jazz-inflected abstractions burst out of him, and found immediate critical acclaim, commercial success, as well as a groundswell of admiration leading to his receipt of the coveted Cleveland Arts Prize for Visual Art in 1985.

June Kelly, Brooker's New York dealer

recently summarized Moe Brooker's art this way:

"Splashes of brilliant color are tied together with thin ribbons of oil stick scribbled with apparent random abandon across the canvas. In some pieces, Brooker allows patterns to emerge in small splotches of reds or blues as brief accents in the overall composition. In other paintings, the patterned areas are larger and more integrated.

Throughout Brooker's vibrant paintings, the rough and playful rhythms and improvisations of jazz prevail. The perceptive viewer can feel the music, the riffs and spontaneity and beat of a solid five-piece jazz combo, free and loose and enjoying the product of their collaboration." ■

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MOE BROOKER: GETTING BACK TO THEN

DECEMBER 6, 2013 THROUGH MARCH 3, 2014

OPENING RECEPTION FRIDAY, DECEMBER 6

ARTIST TALK SATURDAY, DECEMBER 7

Hephaestos Challenged and The Emerging Photographer at the Galleries at CSU

by Robert Thurmer

THE GALLERIES at Cleveland State University are delighted to announce two exciting exhibitions for the spring semester of 2014.

In the North and Center galleries we are presenting *Hephaestos Challenged*, an exhibit exploring the work of women sculptors teaching at Universities in Northeast Ohio. It traces the recent change in academic sculpture programs from a male-dominated

aesthetic, characterized by hot, massive metals (Hephaestos) to a more female-directed, nuanced approach involving more subtle forms and materials.

The exhibition features a variety of media and approaches, including a sound and moving image installation, intimate objects made from soft and delicate materials, and installations exploring highly personal images and ideas.

Artists include Lisa Austin of Edinboro University of Pennsylvania, collaborating with Lane Cooper of the Cleveland Institute of Art; Carmel Buckley and Alison Crocetta of Ohio State University, Kate Budd from Akron University, Isabel Farnsworth of Kent State University, and Cleveland State University's own Irina Koukhanova. The exhibition is curated by Robert Thurmer.

In the South Gallery we present the second installment in our new series of student-curated exhibitions. Ryan Upp, a graduating senior who has served on the Galleries' exhibitions committee as undergraduate student representative for two years successfully proposed this exhibition entitled: *25 Under 25, The Emerging Photographer*. The exhibition explores contemporary photographs by the next generation of artists. ■

The Galleries at Cleveland State University

1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

HEPHAESTOS CHALLENGED

AND

25 UNDER 25, THE EMERGING PHOTOGRAPHER

JANUARY 16–MARCH 1, 2014

OPENING RECEPTION AND GALLERY CONVERSATION
WITH ARTISTS AND CURATORS

6:30PM JANUARY 16

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2014

January 17 -
February 14

6 pm - 10 pm

CWAL Gallery

78th St. Studios
1305 W. 80th St.
Cleveland, Ohio 44102

curators: ayala & humez



Last Minute Market / Screw Factory Artists Open Studio

by Kathy Patton

DECEMBER 21ST will find almost two hundred artisans, artists, and makers converging for one day to sell their work on the second and third floors of an old building in Lakewood.

In the space of that day, the Saturday population of the Lake Erie Building -which many know as the Screw Factory- will rise from the usual several-dozen to a total close to five thousand. This pleasant swell is like a dry riverbed rushing with water during a

storm. Something about this nearly-centenarian cement behemoth seems quenched when it has these guests and this energy. Though it is an inanimate object, and was built to house the manufacture of very special and luxurious automobiles, it enjoys being full of artistic life. Come see this magical place, these wonderful makers, and make the building (and yourself!) happy.

Admission is free or a give-as-you-wish monetary donation to the Hunger Network

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 [studio rentals]

LAST MINUTE MARKET & SCREW FACTORY ARTISTS' OPEN STUDIO

DECEMBER 21, 2013 | 10 A.M.-6 P.M.

Lake Erie Building
13000 Athens Avenue, Lakewood, Ohio 44107
<http://HandmadeFeelsGood.com>



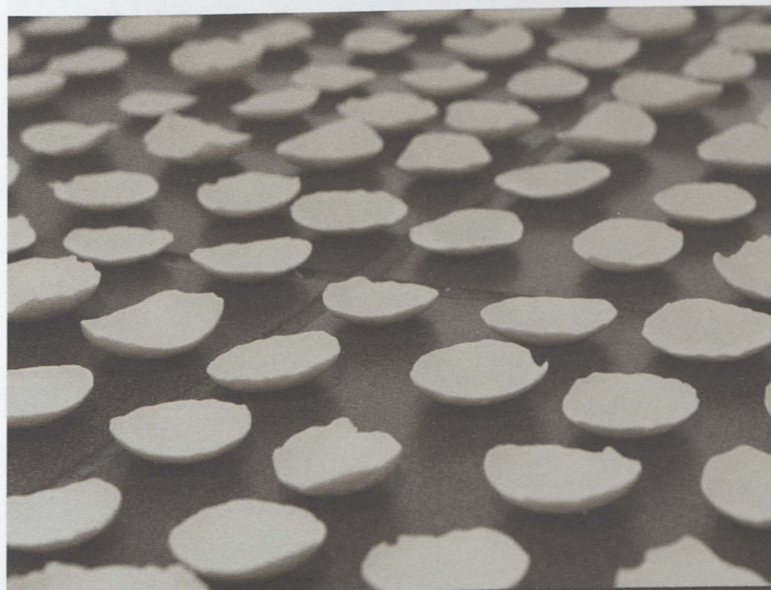
COURTESY OF THE ARTIST

The last Last Minute Market offers bangles of all kinds, like this bracelet by Kristen Perkins.

of Greater Cleveland, collected in drop-boxes at the doors.

Additionally, Mr. David Buehler will host his Templar Motors display which showcases seven Templar motorcars in the very room they were built. Be sure to ask him to tell you about the Templar model that came with a folding Kodak camera, and about the time the U.S. Government took over the building to produce artillery shells for WWI. ■

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ON VIEW JANUARY 31 - MARCH 28, 2014



Lauren Herzak-Bauman
(Cleveland, OH)



Migiwa Orimo
(Yellow Springs, OH)

SPACES

2220 Superior Viaduct
Cleveland, OH 44113
216.621.2314
www.SPACESgallery.org

Image:
Lauren Herzak-Bauman,
3650, 2012.



SAVE THE DATE!
2014 MONSTER DRAWING RALLY
A Live Drawing Event and Fundraiser
April 5, 2014

Photo by Renee Yamada

Creative Sparks fly at Flux Metal Arts by Kim Baxter

THE SPIRIT of handmade is strong at Flux Metal Arts. Recently celebrating its first anniversary, Flux has grown to offer local artists and the community more opportunities to teach, learn, and create unique handcrafted jewelry and metalwork.

A friendly and inviting environment is experienced by all that enter the studio door. Visitors are greeted by the Artisan Gallery, featuring the work of gifted regional artists. Its intimate boutique atmosphere is constantly evolving as new work and artists are added on a regular basis. Quickly becoming

a destination for unique and hand-crafted artisan jewelry and metalwork, shoppers are sure to find new offerings on each visit.

Many of the gallery's talented artists also teach at the studio. Flux Metal Arts offers a wide variety of exciting classes and workshops in jewelry making and metalworking for students and artists of all levels. Its well equipped metalworking studio offers a comfortable and inviting environment, encouraging creativity, exploration, and artistic community. We even offer studio rental, giving access to creatives who want a place to work independently. Born from an artist's Co-Op,

Flux has become a destination for regional creatives to nurture their artistic spirit. ■

Flux Metal Arts

8827 Mentor Avenue Suite A
Mentor, Ohio 44060
440.205.1770
fluxmetalarts.com



Working in the studio at Flux Metal Arts.

COURTESY OF FLUX METAL ARTS

Cleveland Institute of Art Creativity Matters

Do what you love

CIA's Continuing Education program includes a wide range of courses in art and design taught by accomplished faculty in a dynamic, friendly and well-equipped learning environment.

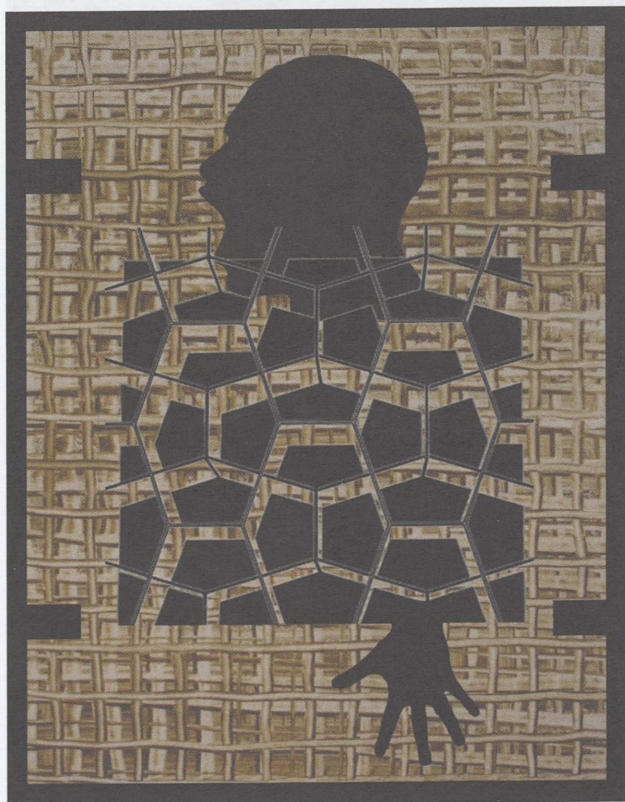
View course listings and learn more at cia.edu/continuinged



CIA

Art as Transformative Experience

by William Busta



Don Harvey, *Study*, 2012, 13" x 10", oil and collage on paper.

OFTEN, while lecturing to a group, I'll state my belief the what makes something a work of art is its capacity to change how the attentive, passionate viewer experiences and responds to the world for the rest of their lives.

Once, I was called on this in a question: a Professor from a university asked me when this had happened, with which works of art. I stumbled at that moment, thinking about encounters with major works in

museums, and I don't think I came up with a very satisfactory response.

Somewhat flustered, I thought about this for the next several days and then realized I had not thought of the obvious - the best answer is with all of them.

All of them, mostly in little ways. Returning again and again. And then there are the capacities of a single work of art by an artist to bring to recollection of other works of that artist. To bring back that experience so that

all is present.

It is really about the direct experience of art. Everything else we learn about art or artists or aesthetic theory is supplemental and peripheral (though it often saves the viewer time in their best realization of art).

And then a gallery is a place where the vision of an artist has the opportunity to find an audience. It is not about fashion or celebrity, nor is it about marketing or commodity. It is about transformative experience.

Next to the chair that I sit in most evenings, I keep a copy of William James' *The Varieties of Religious Experience: A Study in Human Nature*. It is a classic of sorts, always in print since its initial publication in 1902. Admittedly, I have not read the whole book - just the preface, table of contents and then dipping in here and there. I keep the book close because just being there reminds me of what the book is about. As the title indicates, it is about religious experience, but what is most interesting is that the book is not so much about any religion or even religion in general, but how people experience religion and how those ways cross cultures and continents, uniting us as humanity. The book avoids dogma and scripture, as well as commentaries on dogma and scripture. It is about experience.

Artists are prophets, seekers and seers of truth, fully human with as much vice and virtue as anyone else. Still, they have the capacity to lead us into transcendence. Provided that we devote a reasonable amount of attention, passion, and time. ■

From the work in progress The Importance of Art in an Ordinary Place.

William Busta Gallery

2731 Prospect Avenue
Cleveland, Ohio 44115
216.298.9071
willambustagallery.com

25 YEARS, 25 ARTISTS (25TH ANNIVERSARY EXHIBITION) | JANUARY 3 TO FEBRUARY 1

PAUL O'KEEFFE | FEBRUARY 14 TO MARCH 22

CECELIA PHILLIPS | FEBRUARY 14 TO MARCH 29

MICHAEL LODERSTEDT | MARCH 7 TO APRIL 19

MATTHEW KOLODZIEJ | MARCH 7 TO APRIL 12

NOADA (NORTHERN OHIO ART DEALERS ASSOCIATION) ART EXPO | MARCH 14, 15, 16

The Morgan: Reaching out and Expanding Our Community

by Lauren Sammon



THE MORGAN Art of Papermaking Conservatory and Educational Foundation is a Cleveland non-profit with a hand papermaking studio, bindery and letterpress studios and an art gallery that has received national and international acclaim. What you

may not know, is that it also has a thriving outreach program right here in northeast Ohio. Classes that teach the arts of Eastern- and Western-style hand papermaking, paper casting, book binding, paper marbling, letterpress and poster press printing are

offered on- and off-site. The Morgan tailors each program to the skill level and interest of the participants. From Bassett Elementary School in Westlake to the Shaker Lakes Garden Club to Rainey Institute on East 55th in Cleveland, the groups who partner with the Morgan are diverse, and the results are always spectacular. Hand papermaking and related arts are intrinsically connected to botany, history, international culture and industry, leaving no questions as to why the Morgan really does have something to offer everyone.

One of the most notable programs took place at Hudson Montessori School for their 50th anniversary celebration. The school wanted to host a program which included all of their students—from 2.5 year olds through middle school—that would result in a unique work of art for permanent display to commemorate this anniversary. The Morgan teamed up for a week-long residency during which they taught students that paper could be (and was once) solely made by hand.

Using small molds and deckles and brightly pigmented cotton pulp, students practiced pulling sheets of

paper in the western-style and then went to town embellishing by squirting other colors of pulp before it was pressed, a process commonly known as pulp painting. This laid the groundwork for the activities of the final two days, when the Morgan's Creative



Previous page: Hudson Montessori School students casting paper at the Morgan Conservatory. Photo credit: Lauren Sammon.

This page: Aimee Lee casting "Hanji" (Korean style handmade paper) at the Morgan Conservatory.

Director, renowned artist Tom Balbo, taught the students to cast paper the way he does in his own studio practice. Objects were arranged on vacuum tables, and vibrant pulp was hand scooped on top. Montessori math tools were also embedded into the pulp, and one section was designed to emulate the 50th anniversary logo. Once the low relief paper panels were dry and removed from the boxes, they were stitched to stretched canvas, preserved behind acrylic and hung at the school. Students observed the installation process and pointed out the sections they created to teachers and parents.

Morgan outreach is not limited to youth programming. Several local garden clubs have enjoyed bringing native plant species including Hosta and Day Lily to the Morgan to beat into pulp from which to pull paper. Recently, The Art Therapy Studio incorporated hand papermaking into their annual

staff retreat day which they scheduled at the Morgan. The result was "the best staff retreat we have ever had," according to one of the participants. Other programs have included bookbinding with Progressive Arts Alliance and Open Doors Academy, papermaking with inclusions with Edinboro University, and letterpress printing with the University of Akron to name just a few.

The Morgan is one of only a few hand papermaking studios in the country that has programming open to the public. The bindery, letterpress studio and art lab space set it apart and the collaborative and supportive atmosphere is something noted by many.

Looking to the East

In the spirit of constant improvement, the Morgan will be focusing on upgrading their Eastern style paper studio in 2014. Leading American Hanji (Korean handmade paper)

expert and Fulbright scholar Aimee Lee has recently relocated to Cleveland and is working closely with the Morgan to oversee the studio improvements and training of staff and interns. Already home to the only Hanji studio in North America and the only Kozo garden in the region, these advancements will set The Morgan Conservatory apart as the only center outside of Asia with this type of studio and expertise.

Starting with the annual Kozo (Japanese mulberry) Harvest in the fall of 2013 and carrying through the new year, the Morgan will be offering additional workshops, outreach programs, tours, exhibitions and demonstrations of Eastern hand papermaking and paper arts. The year 2014 is sure to bring big changes, new collaborations and notable events at the Morgan Conservatory. ■

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
216.361.9255
morganconservatory.org
program@morganconservatory.org

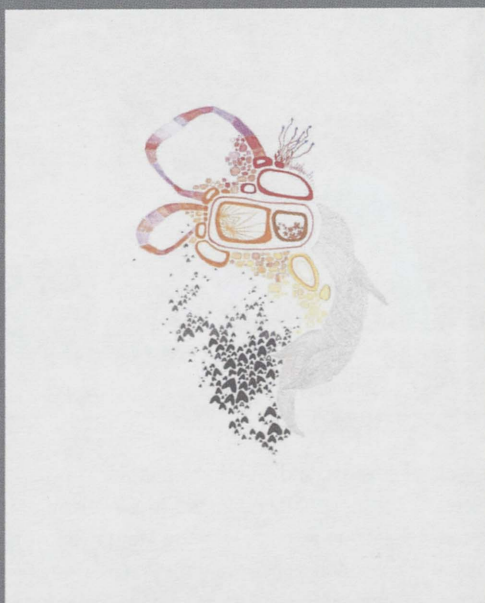
CALL FOR 2014 EASTERN PAPERMAKING INTERNS:

STUDY UNDER LEADING AMERICAN HANJI EXPERT AIMEE LEE FROM FEBRUARY THROUGH JULY AT THE MORGAN ART OF PAPERMAKING CONSERVATORY AND EDUCATIONAL FOUNDATION.

For information about the application process, go to morganconservatory.org

Local Artists Front and Center in the new Westin Cleveland Hotel

by Megan Jones



An example set of artwork for a guest room in the Westin Cleveland Hotel. This set includes, from left to right, a mixed media piece by Dana Oldfather, a monoprint by Liz Murgans, and a photo by Jeff Downie.

THERE ARE currently several new hotel projects in the works in downtown Cleveland. One of those, the new Westin, taking up residence on St. Clair and East 9th Street, has a refreshing and innovative approach to decorating. Denver-based Sage Hospitality, the project's developer and operator, has a long-standing commitment to engaging local artists in all of their projects. For Cleveland, this means that each of the hotel's 484 rooms, its lobby, and public spaces will showcase established and emerging Cleveland artists. Let me reiterate, *every piece of art in the new hotel is created by a local artist!*

LAND studio was engaged by Sage Hospitality over a year ago with the opportunity to manage their local art program and curate the art that would become the décor in the new hotel. This is part of a nationwide art program to bring local artwork into every Sage hotel. LAND studio works

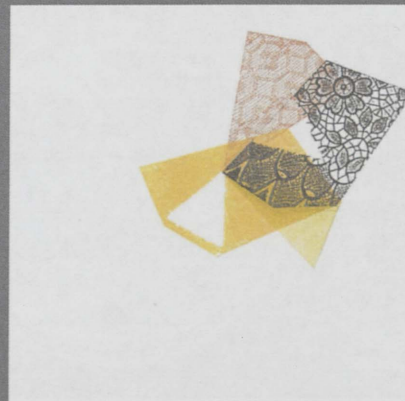
closely with the New York interior design firm McCartan to ensure that the artwork compliments the hotel's overall design and takes into account Westin guidelines and brand standards. For the Westin Cleveland Downtown, artwork was targeted that draws on the region's rich industrial heritage and Cleveland's distinctive natural landscape to create the exciting feel of reinvention. A unique experience has been created, deeply connected to the city's values; something that can't be found anywhere else.

The hotel will showcase many local artists including Liz Murgans, Michael Loderstedt, Dana Oldfather, Jen Craun, Jeff Downie, and Anne Kibbe among many others. The pieces demonstrate mixed media, print making, ceramics, sculpture, photography and graphic design. Not only are there works by emerging artists but also by artists who are based in Cleveland but are making

a name for themselves across the nation like sculptor Olga Ziemaska and printmaker Christi Birchfield.

In addition, a signature public artwork by Cleveland artist Sarah Kabot will act as a centerpiece for the Westin. As guests of the hotel enter from St. Clair Avenue, above their heads the artwork will shine with sparkling gold, arranged to honor the landscape of Cleveland itself. The Cuyahoga River runs through the 30-plus foot tall display, snaking through the piece and emptying to a foiled background behind the gold. The installation will create a dramatic entrance to the hotel and will become a point of interest in the city.

But identifying the artists to create the artwork throughout the hotel is only part of the equation. Equally impressive is the network of local businesses necessary to bring everything together. Epstein Design Partners and The Project Group have been



Another set of artwork for a guest room in the Westin Cleveland Hotel. This set includes, from left to right, a print by Anne Kibbe, Shelly Ahearn, and Nicole Schneider.

working closely with LAND studio from the very beginning to develop the overall Westin art program. Local print shop Jakprints Inc. is producing more than 1,000 giclee prints of the selected artists' work. Art Forum and M. Gentile studio, two Cleveland framing studios, were awarded contracts to mount and frame the pieces. And Marous Brothers Construction, the hotel's design-build contractor, oversees everything from the proper placement of each artist's work to building the structural support for Sarah

Kabot's massive piece on the building's exterior. Sage Hospitality's commitment to local art in the project is not only benefiting local artists, but extends to many local businesses as well.

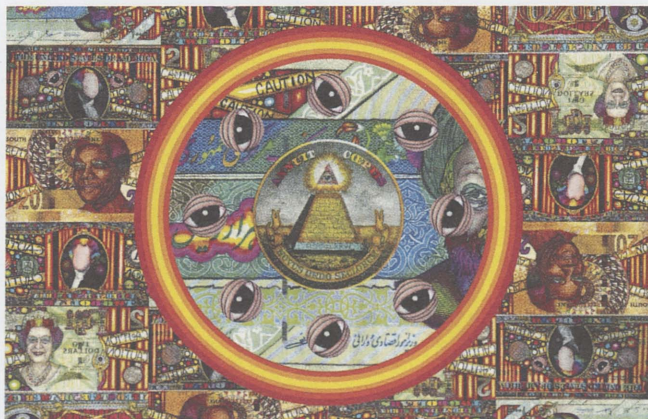
This is an exciting project to be a part of and an exciting time for Cleveland. The arts and culture scene in the city is thriving and it is wonderful to bring exposure to local artists through a national brand and to visitors from around the globe that will be staying in this new, uniquely Cleveland hotel. ■

LAND studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loren Naji Presents Funny Money, a Mural Opportunity and a Cubed Moon

by Loren Naji



Above, a collage of works from Josh Usmani's *Funny Money* at Naji, Naji, & Tekler. Right, "2207 Seymour Ave." by Dan Corrigan. Oil, spray paint, and charcoal on canvas stretched over found wood assemblage. 61" x 74" x 5" 2013.



COURTESY OF THE ARTISTS

IN ADDITION to running Loren Naji Studio Gallery, I'm in the midst of expansion and exploration of outer worlds, through Naji, Naji, and Tekler Gallery at 78th Street Studios, and the forthcoming "Satellite," a Collinwood exhibition space.

This holiday season, Naji, Naji & Tekler Gallery—which I share with artists Dawn Tekler and my sister Jamila--will feature Josh Usmani's outrageous design improvements to U.S. currency. "Funny Money" opens Friday, December 20th in room 113 of 78th Street Studios for their 3rd Friday event.

Naji, Naji & Tekler needs artists for 2014. If you have a smaller body of work, contact me!

Meanwhile, Loren Naji Studio Gallery has a new exterior wall. Yes, the ugly Envy Building has finally been demolished, making Loren Naji Studio Gallery the corner building on the block. The newly-exposed 100-foot wall creates yet another opportunity for artists! To share your ideas, please join me for

an informational meeting in January. Email loren.naji@gmail.com for information. Be sure to put the word "mural" in the subject line. I anticipate a galaxy of creativity!

Finally, Loren Naji Studio Gallery presents a large scale exhibit of expressionist, figurative works by Dan Corrigan opening February 7. These are bold, colorful works you won't want to miss.

Call for Artists

Speaking of a galaxy, Satellite Gallery needs 33 artists to launch *Moon³* into orbit. All artists are invited to collaborate in the creation of a site-specific and time-specific public art installation for Collinwood on Saturday, January 18 from 11:00 AM to Noon.

Artists must pick up in person a 2'x4' piece of plywood from Loren Naji (one month or more beforehand) to use as their canvas. All compositions will be oriented horizontally. The first 32 artists chosen will

produce their own weather resistant art to be displayed. The art will also reinforce the structure of an 8-foot cube that will be erected on the prominent Collinwood town square.

Also, one artist is needed to produce an installation, on site, within the interior space.

The structure will be assembled from these panels by the participating artists in a performance before a live audience. Food and beverages will be served. Art will be offered for sale. The event continues at noon with a celebration—a free pancake/Bloody Mary brunch party for participating artists, at The Beachland Ballroom! Unsold works will later be displayed at *Satellite*.

To get your plywood, email: satellitegallery-collinwood@gmail.com or loren.naji@gmail.com, including images, ideas or proposals and a phone number. Be sure to put *Moon³* in the subject line. ■

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
216.621.6644
lorennaji.com

FUNNY MONEY | NAJI, NAJI, & TECKLER | DECEMBER 20, 2013

MOON³ INSTALLATION / SATELLITE LAUNCH

11 AM SATURDAY, JANUARY 18, COLLINWOOD TOWN SQUARE

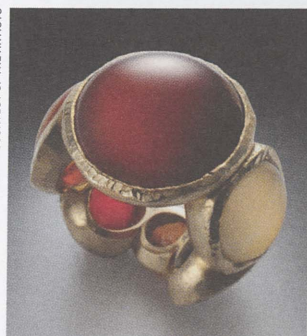
DAN CORRIGAN | FEBRUARY 7, 2014

LOREN NAJI STUDIO GALLERY

Winter Classes at Orange Art Center

by Jeff Curtis & Deborah Pinter

COURTESY OF THE ARTISTS



Debra Rosen



Jennifer Szalkowski

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
216.831.5130
orangeartcenter.org

THE ORANGE Art Center's Winter 2014 Fine Art and Craft classes begin the week of January 20th. Among the offerings for adults this winter are a variety of evening and daytime fine art jewelry classes, pottery classes, fused glass jewelry workshops,

and batik-on-silk workshops.

The fused glass workshops, taught by Jennifer Szalkowski, are always some of our most popular offerings. Jennifer teaches several different glass fusing techniques, each with its own look and application. Beginners and experienced students alike can create beautiful pieces with the processes learned in these classes.

Pottery also continues to be in high demand, thanks in large part to our talented and vibrant faculty: Brigitte Fiorilli, Claire Raack, and Billy Ritter all inspire their students, making each class a fun and fulfilling experience, both through hand-building and wheel throwing practices.

The schedule also includes classes by veteran faculty members like Debra Rosen (Fine Jewelry), and a wide assortment of drawing and painting classes with John W. Carlson, Susan Graham, Lou Grasso, George Kozmon, Dino Massaroni, A.D. Peters, and Bob Raack.

For those who want a more intensive learning experience, or who cannot commit to a longer-term weekly class, our one- and two-day Fine Art and Craft workshops, offered throughout the year, are perfect. Go to orangeartcenter.org for an up-to-date and complete list of current classes and workshops! ■

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KBIF

4916 Walworth Ave. Cleveland, OH 44102

(216) 440-1044
www.kevinbusta.com



120 Years of Art in Cleveland, at Bonfoey by Micah Brown



COURTESY OF THE BONFOEY GALLERY

Above, "One Mountain Over Another Mountain," by Dana Oldfather. Above right, "Around the Bend," by Carl Gaertner. Below right, Bonfoey Gallery, view from Euclid Avenue.

THE BONFOEY GALLERY is pleased to present *120 Years of Art in Cleveland*. This unique exhibition will be on view in our gallery from December 6, 2013 through January 4, 2014, opening with a gala reception at the gallery Friday, December 6, from 4-8 pm, to celebrate our 120th anniversary year.

The exhibition will feature a survey of Cleveland artists represented by The Bonfoey Gallery over its 120 year history, from the Cleveland School to the newest Cleveland Arts Prize winners. Included in the exhibition will be a selection of Cleveland School works from the John and Susan Horseman collection. Mr. Horseman, a native of Elyria, and his wife, Susan, are premier collectors of Midwest Regionalist painters from the first half of the twentieth century. The Bonfoey Gallery is honored to include these fine works in our 120th anniversary exhibition.

Patrons will see the reach of the Cleveland painting tradition through the works of

various artists, including George Adomeit, Carl Gaertner, August Biehle, Clara Dieke, Victor Schreckengost, and Henry Keller alongside the contemporary works of many others including Dana Oldfather, Frank Oriti, Laurence Channing, George Maursberger, Mary Lou Ferbert, Ken Nevadomi and Michael Zigmond.

Over our long history, Bonfoey's has been a stalwart member of the downtown Cleveland community. Opened in 1893 by Asher D. Bonfoey on today's East 9th Street, early clients of the gallery included John D. Rockefeller and Henry Ford. In 1928, Bonfoey hired George Moore and trained him as a salesperson. Moore learned each facet of the company business, including frame making, as he was being groomed to be Mr. Bonfoey's successor. The company was transferred to George in 1939. He expanded it in the early 1950s with the addition of selling artwork, while maintaining the Bonfoey policy of investing in the highest quality framing materials and skilled employees. This vision was passed down to his son, Richard Moore, who started with Bonfoey's in 1955 as a teenager. He was named Owner and President in 1973. As



his father before him, Moore expanded the business even further by offering art restoration, art appraisals, storage, shipping, and installation to Bonfoey's already long list of services. To this day, the gallery still offers in-house hand carved frames, gold leafing, and custom gilding. Through this comprehensive group of services, superb customer service, and the strong leadership of Richard Moore, the gallery succeeds today.

As it has over the past 120 years, The Bonfoey Gallery will continue to mount exhibitions that showcase the highest quality work being produced in our area. Please come celebrate our history and the outstanding work that has been created during that time. ■

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
216.621.0178
bonfoey.com



Stupid Cupid 2014 opens Valentine's Evening in Tremont
exclusively at the doubling Thomas 856 Jefferson Avenue
FREE 7pm - 12 midnight FUN
Chocolate Fondue Fountain • Bonafide Bar • Valentine Ball & Dance
EXHIBIT VIEWING: SAT-SUN 1-5pm by appointment, closing MARCH 2, 2014
THIS SHOW DEDICATED TO THE MEMORIES OF ROBERT "DICK HEAD" THOMAS & TED "SQUARED" FLYNN

Friday February 14, 2014
SAVE THE DATE
As You Are Cordially Invited
TO EXPERIENCE THE
STUPID CUPID 2014
From A-Z
INVITATIONAL
All New Original Art By Guest Artists:

Smith & Lady • Yvonne Bakale • Danielle Rini Ibra
Tim Heron • George Kocar • Scott Radke
Nina Vivian Huryn • Norbert Ziebold • James Jenkins
Dr. Trease • Johnny B. Perkins Jr.
Jessica Devney • Scott Pickering • Nico Pier Train
Linda Graham • Robert Thurmer • Tony Serna
Douglas Marx Utter • Diane Navarro
Liz Mangano • Hadley K. Conner • Angela Farritto
Natalia Gale • Max Radenko • Angelica Pozo
Dexter Davis • Karin Wolf Brain
Diane Collins • Lauren Devney • Jeremy Tompkins • Dana Depew
Nora Devney • Mel Baron • Jaci Hammer
MC Cornflake • This Exhibit Designed by Joan of Art
Limited Boxed Sets & Valentines by Guest Artists - Reserve yours 216-383-9468

JASON K. MILBURN

represented by the William Busta Gallery / WBg

Holiday Open Studio
December 7 from 10a - 6p

limited edition prints of original artwork will be available

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1900 Superior Ave. - Suite 114

JasonKMilburn.com



Why Cleveland?

Survey by Harriet Gould

THE FOLLOWING are responses by artist Joey Thate (www.joeythate.org) to a survey by Art Space-Cleveland. Thate recently moved to Cleveland. He lives and works in the Loftworks building.

Art Space-Cleveland: Where did you live before?

Joey Thate: Brewery Artist Lofts in Los Angeles and Downtown Denver.

ASC: Why Cleveland?

JT: Word of mouth. Also close enough to New York and Chicago etc.

ASC: What type of art do you make?

ArtSpace-Cleveland

1400 East 30th Street
Cleveland, Ohio 44114
216.421.4355
artspacecleveland.org

JT: As of late it's been mixed media textual abstract works with prospective hallways and landscapes

ASC: Production?

JT: It's been great so far attached are a few pieces in the works.

ASC: What do you enjoy in Cleveland?

JT: Having just moved in, I'm just enjoying a huge space for half the price compared to any other city. Asian Markets are wonderful of course. That's a plus.

ASC: Any art openings coming up?

JT: I have been in Cleveland three months now. I'm working on a series I hope to show in the spring.

ASC: How could Cleveland improve living for artists?

JT: I'm too new to tell. But as anywhere, people living in and around Cleveland must buy from artists living and working in Cleveland. Keep the circle of money



Joey Thate, *Hallway*, oil on canvas.

COURTESY OF THE ARTIST

closer and help our city. Second, the city must setup start-up programs to boost the Cleveland art world, raise the confidence in the local artists. Like pop-up galleries or temporary public art installations. Everyone likes a good story that is local.

ASC: Other thoughts?

JT: I Hope to call Cleveland home for years to come. ■

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Largest Selection & Lowest Prices of Art Supplies in Cleveland!

The Largest Art Supply Store in Northeast Ohio!

NEW West Side Location!

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1/4 Mile North of I-90 at the 117th St. Exit
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A perfect gift...
for the creative soul.



From the holidays to the season of love, our artisan gallery features one-of-a-kind hand-crafted jewelry by local artists.

Find your passion, embrace the romantic work of Eldon Kohler with a special trunk show and workshop February 7th & 8th.

flux metal arts

Studio ♦ Jewelry ♦ Classes

8827 Mentor Ave. Suite A Mentor, Ohio
440-205-1770 fluxmetalarts.com

Women Behind the Lens at CPR

Vivian Maier and Hidden Mother exhibits round out the winter schedule by Jeff Curtis

VIVIAN MAIER



Above, photo by Vivian Maier. Right, a vintage "Hidden Mother" photo.



COLLECTION OF SHARI WILKINS

work of the late "nanny-photographer," whose work dates from the 1940s through the mid-1970s, but was first discovered in Chicago storage lockers in 2007.

The show's public opening reception, on Friday, January 10, will be preceded the evening before with a special Full Exhibit Preview fundraiser. While the majority of the traveling exhibition will be on display through February 23, we will only be showing the full 51-photo exhibit on Thursday, January 9 from 5 - 9pm. This \$50 preview evening, with proceeds going to support CPR's

mission, also features a cocktail reception and souvenir event tickets.

Continuing the theme of Women Behind the Lens, our invitational March show is an exhibition of "Hidden Mother" photography featuring more than a dozen Northeast Ohio women photographers. This exhibit deals with modern interpretations of the Victorian-era phenomenon of child portraiture featuring concealed or camouflaged mothers holding their infant children to ensure a cooperative pose.

Early this Spring, CPR will join NewBridge Cleveland Center for Arts & Technology in welcoming Taiwanese photographer Chin-pao Chen to Cleveland for a three-month residency. Chen will be working in the Print Room with NewBridge's after school photography program as part of the Cleveland Foundation's Creative Fusion project. ■

Cleveland Print Room

2550 Superior Avenue
Cleveland, Ohio 44114
216.401.5981
clevelandprintroom.com

VIVIAN MAIER: OUT OF THE SHADOWS

JANUARY 10–FEBRUARY 23, 2014

HIDDEN MOTHER: A CONTEMPORARY PERSPECTIVE

MARCH 19–MAY 11, 2014

27



ericrippert.com

TerraVista Studio: Ceramics R Us

by William Martin Jean

COURTESY OF TERRAVISTA STUDIOS



Above, the studios of TerraVista. Below: TerraVista Studios artists (seated, left to right) Andrea LeBlond, Yumiko Goto, Lynne Norwood Lofton, Megan Dull, and (reclining on their laps) Rob Romeo.

TERRAVISTA Studio is a bustling ceramics studio located on the fourth floor of the building on 30th Street off Superior. Most of the artists are veterans of the fourteen years the studio has been in existence: Lynne Norwood Lofton, Megan Dull, Yomiko Goto, Rob Romeo and Andrea LeBlond. On entering the gallery you'll see signs that they are

in the process of getting ready for their annual Holiday Sale in December. Most of them teach, so their studio time can be limited, but three to five days a week is not uncommon. When crunch time comes, watch out!

For ceramic artists, it only makes sense to share studio space. The cost of setting up a studio alone is impractical, with equipment

like potter's wheels, kilns, glazes, chemistry etc. TerraVista has five kilns in a separate room, shared by the artists. Besides rent they also share the costs of utilities, internet, and other costs. Each of the artists makes a point of shouldering some of the studio responsibilities.

Working alone in a studio has its advantages, but these artists have found that they share more than glaze formulas. One of the artists said over the years she loved sharing not only clay and the mess that goes with it, but also the friendships, humor, energy, shop talk and those conversations about getting older. Other advantages include that "nudge" you get from one of your studio mates when the "muses" don't seem to be cooperating, or that aesthetic feedback you get when you just become too pleased with yourself.

The advantages outweigh the drawbacks, but thanks to the advent of earphones everyone doesn't have to listen to your favorite talk radio host or that twelve tone composer you're so terribly fond of. As the holidays approach, the artists are busy increasing production and cleaning their spaces. As one artist said, it will take months to find our tools when we turn the studio back into a workplace. Artists' friends who are excellent jewelers and fiber artists are also invited to participate in the sale. They even have a waiting list since, in collaboration with the nearby Artcraft Building, they have established a Cleveland Holiday shopping tradition.

It's during these three days of the sale that the artists of TerraVista keep their fingers crossed that the small elevator will cooperate bringing in buyers and of course, good cheer. ■

Terra Vista Studios

1400 East 30th Street #401
Cleveland, Ohio 44114
216.523.1387
www.terravistastudios.com
Free Parking and Elevator Access

TERRAVISTA STUDIOS 14TH ANNUAL HOLIDAY SALE

(Studios of Megan Dull, Lynne Norwood Lofton, Andrea LeBlond, Yumiko Goto and Rob Romeo) and 16 invited artists.

FRIDAY, DECEMBER 6: 11 AM TO 4 PM

SATURDAY, DECEMBER 7: 12 TO 7 PM

SUNDAY, DECEMBER 8: 12 TO 4 PM

Dear Governor-Council representative-Mayor-esteemed decision maker, YOU!

by Liz Maugans

COURTESY OF ZYGOTE PRESS



Audience-interactive installation by Liz Maugans from the 2013 exhibit, *Trades*.

WE HOPE this finds you well. We are writing you today on behalf of all the artists we know who are really making a difference in our city, in our neighborhoods, in our schools and in our studios. We want you to know a little more about the ingenuity and distinctive contributions these artists make, as neighborhood builders, town criers, DIYers, makers, craftspersons, skilled technicians,

existing research by developing a visual language to better communicate and disseminate this existing data. These packets will inventively advocate for the arts and culture sector and educate young artists about the importance of being more outspoken for the amazing work being done in our sector.

The problem has not necessarily been lazy advocacy, but the fact that many of us don't

visionaries, occupiers, and eco-creatives.

We are writing to tell you about our Arts Advocacy Fluxus Project (AAFP). It is in part funded by the Ohio Arts Council, George Gund Foundation and Cuyahoga Arts and Culture. The AAFP is an artist-made, open source toolkit designed to mobilize arts and culture workers to better project their needs, concerns and advocacy for a stronger future. The AAFP engages Zygote's emerging artists and interns in the process of creating effective communication materials based on

have a developed vocabulary with which to understand, criteria with which to evaluate, and vehicles to disseminate communications about our contributions to everything from economic development to education. AAFP is an effort to develop these things so that artists can communicate to decision-makers and get to their planning tables.

Jen Craun is art director of this creative package, orchestrating young artistic recruits to brand arts-related statistics and factoids that they uncover through research. CPAC is guiding our interns through the incredible maze of arts research about this region. Interns and students will develop an edition of 500 printed works that will be added to the AAFP kits for circulation. The kits will also have components that can be downloaded, and will contain simple suggestions regarding how you can use these tools too in your everyday campaign to aid you in how people need to better understand what you do as an artist and an arts supporter.

Stay tuned for more information about the AAFP Happenings. We will invite City Council, Neighborhood Development staff, and educators to a variety of community arts get-togethers. Zygote aims to widen the circle of future advocates, to share the narratives of this region, and to promote the merits of artistic efforts as they impact our greater community. For more information on this project and for ways you can get involved, please contact Jen Craun jen@zygotepress.org. ■

Zygote Press

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zygotepress.com

HOLIDAY OFF THE WALL SHOW + SALE | THROUGH JANUARY 4, DURING REGULAR GALLERY HOURS
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WOOD ENGRAVERS MENAGERIE | JANUARY 7–FEBRUARY 15, 2014

CURATED BY: ERIC GULLIVER

OPENING RECEPTION 6 TO 9 PM JANUARY 7

GALLERY HOURS | WEDNESDAY + SATURDAY NOON-4 PM | ADDITIONAL HOURS BY APPOINTMENT

Overcoming Loss at Art Therapy Studio by Linda Merriam

COURTESY OF ART THERAPY STUDIO



Greg Soltis with his painting depicting a view from his Venice apartment.

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
216.791.9303
arttherapystudio.org

GREG was serving his country as a helicopter mechanic in Italy when an automobile accident changed his life forever. Trained as an aircraft technician and fluent in several languages, he sustained extensive spinal cord and traumatic brain injuries. He now lives with reduced mobility and limited short-term memory. Greg left much behind, including his home and an Italian girl to whom he was engaged, when he returned to the U.S. in 2006.

Today, Greg is assisted by a full-time attendant and gets around with a wheeled walker. Although contact with his fiancée, who had said she would marry him when he could walk again, has been lost, Greg is still hopeful. He recently completed a back-to-work program.

Greg discovered art therapy at MetroHealth Medical Center. The experience was so positive that his father enrolled Greg and Greg's mother, an Alzheimer patient, in Art Therapy Studio's weekly "Discover the Artist Within You" classes at MetroHealth.

Greg is more motivated and joyful since attending the classes. His art has helped boost his strong sense of self, and he enjoys giving his work to family and friends.

"Art has brought back my manual dexterity and built my self-confidence," says Greg. "The best thing about creating art is creating something beautiful out of nothing."

"Discover the Artist Within You" classes help people like Greg develop their artistic talent as they deal with pain, stress, and life-altering changes resulting from serious illness and disability. Winter classes begin January 6. For more information, visit www.arttherapystudio.org. ■

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Winter Forecast: Creative Communities at Brandt by Tom Orange



K. Stewart, "Pchylka," latex on canvas, 2010.

THE WINTER 2014 season finds Brandt Gallery continuing to explore creative communities in various manifestations, showing work from two women who each have connections to the local music scene, a father-daughter team with considerable local ties, and a Cleveland Heights children's librarian returning to painting after a long absence.

Engineering program, Stewart has a polymathic range of interests, from linguistics and graphic design to robotics and video games.

Jeanette Thomas studied at CSU for two years, followed by a brief stint at CIA. "Since then," she writes, "I've made event fliers for my previous bands, made cover art for friends' bands' albums, including a 7-inch record for Herzog, released on the UK's Transparent Records, and [for] my current

K. Stewart & Jeanette Thomas
January 10 - February 8, 2014

Since moving to Cleveland more than 10 years ago, K. Stewart has played in several local bands (Black Cabbage, Iron Oxide, Mohammad Cartoon, Budapest Dojo). She works with paint, photography, fabric, and linotype, having last exhibited at the December 2012 Decay in Response: Pink Noise edition. A graduate of Cleveland State's Electrical

band, The Very Knees. . . . Comic books got me into making art, and sustained me while keeping my form progressing. As far as portraiture, there is nothing more interesting or telling than the human face; it contains a world, as well as life's secrets and mysteries, the universe in miniature."

Rebecca Yody and Tom Yody
February 14 - March 8, 2014

With over two decades of experience in performance and creative arts, Rebecca Yody is continuously striving to find new ways of expression. She has recently exhibited her work at SmartSpace and Two Girls from Cleveland / The FOUNDRY Store. Tom Yody taught at the Cooper School of Art in the 1970s and returned to Cleveland in 2012, invigorated by the thriving art scene and inspired by what he refers to as "the work-a-day, blue shirt commitment and dedication of the artists here." In Fall 2013, Kenneth Paul Lesko Gallery exhibited Yody's abstract drawing and sculptures evoking the non-representational surrealism of Yves Tanguy and the organic structures of Antonio Gaudi.

Sarah Biscuso
March 14 - April 5, 2014

"I am coming back to painting after a decade-long hiatus. When I paint, I am interested in memory, emotion, and spontaneity. I approach the canvas without primary sketches or concrete plans in an attempt to record ideas from below the conscious level. The work is a document of my experiences, interests, and state of mind at the point in my life when I created it. I have always been drawn to the Expressionist movement, and this influence is reflected in my work." ■

Brandt Gallery

1028 Kenilworth
Cleveland, Ohio 44113
216.621.1610
brandtgallery.org

K. STEWART & JEANETTE THOMAS | JANUARY 10 - FEBRUARY 8, 2014

REBECCA YODY AND TOM YODY | FEBRUARY 14 - MARCH 8, 2014

SARAH BISCUSO | MARCH 14 - APRIL 5, 2014

Views from the Road: A Retrospective of Lawrence Baker

by Rota Sackerlotzky

WHEN CLEVELAND artist, Lawrence Baker reminisces about his youth, he talks about looking out the windows from the back of a green 1953 Chevrolet while driving with his family non-stop from Jacksonville, Florida to relatives in Savannah, Georgia. In his mind, the views that passed beyond the car windows merged into various frozen images. During the last few years Baker has been expressing this vision in masterful graphite

drawings of trees, rocks and grass, some throwing large shadows that he adds with an acrylic wash.

The Artists Archives of the Western Reserve (AAWR) will show these drawings along with the artist's earlier figurative paintings in *Views from the Road: A Retrospective of Lawrence Baker*, January 16 - February 21, 2014.

Born in Jacksonville, Florida, Lawrence



Lawrence Baker, *Continuum III* (detail), 2013. Graphite and acrylic wash, 60" x 40."

Baker left a difficult youth of poverty and discrimination and became a success in Cleveland, OH. He studied art at Cuyahoga Community College and Kent State University where he graduated with an M.F.A. in 1989. He taught art in various schools in greater Cleveland for 30 years. In 2011 he became an Archived Artist of the AAWR and in 2012 he received a Doctorate of Humane Letters from Wilberforce University, Wilberforce, OH. ■

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, OH 44106
216.721.9020
artistsarchiveswest@gmail.com

MEMBER HOLIDAY SHOW NOVEMBER 22 - DECEMBER 20, 2013

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JANUARY 16 - FEBRUARY 21, 2014

Olivia Maier OUT OF THE SHADOWS

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W2S Series: Toledano and Schenkelberg at the Sculpture Center

COURTESY OF THE ARTIST



Julie Schenkelberg, *The Unfounded Future of the Untold* (detail), 2013, mixed media.

The Sculpture Center

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216.229.6527
www.sculpturecenter.org
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CIA grads accentuate the positive in Cleveland

Visual artists see the city's bright spots and envision a brighter future by Carolyn Jack



COURTESY OF THE CLEVELAND INSTITUTE OF ART

WHAT DOES CLEVELAND have going for it? Fresh water and wind power always top city leaders' list of assets.

But another natural resource is proving just as valuable: the steady supply of well-educated, creative graduates turned out every year by the Cleveland Institute of Art. As artists, designers, entrepreneurs, teachers, communicators and problem-solvers, CIA alumni are not only deeply involved in the life of the Cleveland they see today, but are also busily crafting the Cleveland of tomorrow.

And in a city trying hard to reinvent itself, who better to envision the future than visual artists? Take a look at the Cleveland some recent graduates see and want the world to know:

That's Cleveland with a capital-of-France 'C'

Yes, I.M. Pei turned the Louvre upside down, but Jack Storie (Class of 2011) turned the Eiffel Tower on its side. The graphic designer tipped over the tower's silhouette and used its arched base to form the letter C in CLE on a version of Luke Neubecker's popular "Cleveland is my Paris" T-shirts, which have been selling like hot brats at a Browns game ever since the *New York Times* mentioned them in a story this past July.

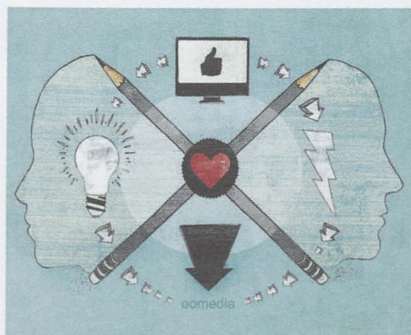
Storie's successful image demonstrates what can happen when you're in the right place at the right time – with the right skills. He was working alongside Neubecker at the Coffee House at University Circle when the original shirts, which bore just the slogan,

went on sale. At that time, Storie was fascinated with turning objects into letters; when he happened to see a picture of the Eiffel tower, the C shape caught his eye. The rest, as they say, is haberdashery.

After a spell of creating designs for the Crooked River Skate Park, the Tesla Orchestra and other Cleveland clients, Storie has been hired by Whole Foods in New York City as the company's in-house graphic artist, and has moved there.

"I spend my whole day making designs," the Illustration alumnus says.

And fortunately, he's up to the job's demands, because at CIA, "they teach you a really good work ethic." But, adds the new New Yorker, "I still love Cleveland. It's my home. It took me a while to really appreciate



Previous page: Robin Miller explored the BFA thesis exhibition created by her CIA classmate, Chelsey Finnimore.

Above: poster by Lucy Williams that was part of her BFA thesis exhibition, "The Cleveland Project." Six of her posters from this series were on view at the Weapons of Mass Creation festival in August.

Right: Jack Storie turned the Eiffel Tower on its side for a version of Luke Neubecker's popular "Cleveland is my Paris" T-shirts.



it, but once you get to know it, there are little pieces of gold everywhere. In a way, it is my Paris."

Polished skills meet rusty burg

Chelsey Finnimore (Class of 2013) ended her four years at CIA last May wanting to extol the good in Cleveland and exorcise the bad attitudes people have about the place. Majoring in Graphic Design, she knew how to get her message across: for her senior thesis, she created a web- and print-ad campaign called "Re-Design Cleveland," that took all the tired old barbs the rest of the country aims at Cleveland and turned them into boasts.

The slogans she crafted – "Stay rusty, Cleveland," "Let them fly over" – told mini-stories about Cleveland solidarity, pride and the virtues underlying the city's faults, virtues such as hard work, history and hometown values that Finnimore sees as the foundation of the future—not dead weight holding the city back. The whole project was her way of connecting longtime residents and new

arrivals with pro-Cleveland spirit.

Not too surprisingly, "Re-Design Cleveland" linked Finnimore to other Clevelanders, too – including the principals of Reclaimed Cleveland, a young company that salvages and repurposes elements such as high-quality lumber and metal pieces from demolished Cleveland buildings. They attended a CIA show, looking for a graphic-design intern, and found Finnimore.

"It was like this instant connection," recalls the young designer. She continues to work part time for Reclaimed Cleveland while holding down her regular job at Agnes Studio, a Cleveland graphic-design firm where she interned as a student and stayed on after graduation. Since her CIA days, "I have just grown to love the company," she says. "We got to do a public-art installation for the St. Clair-Superior district," a revolving door set up in an abandoned parking lot. "In Cleveland," she says, "you actually see your work out in the world."

Poster children for creativity

Cleveland has a lot of imaginative entrepreneurs. But Lucy Williams (Class of 2013) didn't think that enough people knew about them. So, in a perfect example of creativity propagating itself, Williams got entrepreneurial herself. She used her own talents to spotlight those of others in a series of interviews and posters, called "The Cleveland Project," that not only served as

her BFA thesis, but may have an extended life on the Internet as way for other students to investigate and celebrate Cleveland's creative assets.

To build her project, Williams talked with imaginative Clevelanders and designed original posters for their businesses, she said. One of those people was Jeff Finley, vice president and art director of Go Media, a local design firm. Finley, who is also the founder of the local Weapons of Mass Creation festival, later asked Williams if she would like to show her posters at the August 2013 festival. It was her first professional show.

"The Cleveland Project" proved beneficial for her. But she wants the work to be beneficial for Cleveland, too: she expects to develop her work into an iPad application through which other student artists can add their own interviews and posters, encouraging them to explore the city and bring its creative citizens to the attention of a broader community.

Williams sees her creative skills – and the chance to use them for personal and public good – as direct benefits of her studies as an Illustration major. "I feel like I had a lot of really good opportunities through the community of CIA," she says. "Through the high-quality professors and the freedom to take any class I wanted, I was able to gain that skill set." ■

Cleveland Institute of Art

11141 East Boulevard
Cleveland, Ohio 44106
800.223.4700
cia.edu

W-WAC: Baldwin-Wallace Seniors in *Catch a Rising Star*, and Tom Evert – Dance Man by Marge Widmar

KICKING OFF Westlake-Westshore Arts Council's 30th year, on January 23, 2014, at 7 p.m. will be a senior from the Baldwin Wallace University Music Theatre Program in *Catch a Rising Star*. Following senior recitals, a student will be selected to produce a program reflective of studies in the BW Music Program. This performance, in the Porter Room of Westlake Porter Public Library, will precede the student's departure for NYC to acquire an agent and auditions

for Broadway stages.

Tom Evert – Dance Man, for children ages 3 to 5, will be a compelling assortment of short dances by Evert that will demonstrate dance as a form of expression. The children will be invited to participate and perform a mini show of their own. Evert was a leading dancer with the Paul Taylor Dance Company. In 1986, he established the Tom Evert Dance Company in Cleveland. He has been dedicated to the educational process of dance for more than 30 years. The 30 minute program on Presidents Day, February 17th, from 10 – 10:30 a.m. will be in the Porter Room at Westlake Porter Public Library, co-sponsor with W-WAC. To register, starting February 10th, visit westlakelibrary.org or call 440-250-5471. ■

All W-WAC programs are free and open to the public.

Westlake-Westshore Arts Council

PO Box 45189
Westlake, Ohio 44145
w-wac.org



Reected Lemons (detail), Epson inkjet print, 11" x 7", by Ursula Ryan, First Place Photography from the W-WAC Community of Fine Arts Juried Exhibition.

COURTESY OF THE ARTIST

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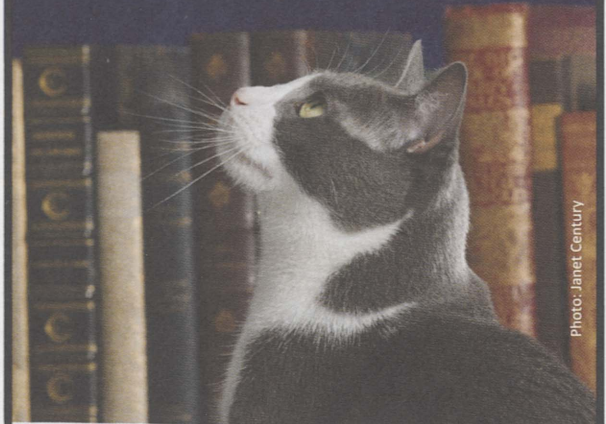


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Making A Mark: Moving Painting Forward by Deb Lawrence



Top: *Studio Shot*, Deb Lawrence, 2013. Bottom: *Get Comfortable In Your own Skin*, Deb Lawrence, 2013.

Deb Lawrence

1900 Superior Ave., #101
Cleveland, Ohio 44114

www.DebLawrenceContemporary.com

"You don't know how paralyzing that is, that stare of a blank canvas...but the blank canvas is afraid of the real, passionate painter who dares and who has broken the spell of 'you can't' once and for all."

-Vincent van Gogh, 1884

NOT SURE what the disease is called, but I definitely have the bug. Like the kid who's more interested in pebbles on the ground than animals at the zoo, I view life through art lenses, continually struck by cracks in the pavement, the way wires slice through the sky. Never wanting for ideas, I have an internal Rolodex and flip through sketch after sketch in my head.

You'd think starting a new painting, making that first mark, would be easy. But there's just so much intrigue, insecurity, exhilaration, and doubt. Thankfully, I'm finally at the point where I realize the very best thing I can do is not care too much what anyone else thinks. The fact that I now work on several canvases at once, and feel free to literally rip them apart and start anew, has (pretty much) set me free.

Everyone refers to the whole "painting-is-dead" debate. But I find the whole matter pretty silly, like the teen who spews venom at her mom insisting she wants nothing to do with her. Years later, they're as close as can be. Painting isn't going away anymore than ice cream or pizza. Yes, I no longer want vanilla and pepperoni; I want a scoop of hazelnut and a slice of caramelized onion.

I want to be part of the inevitable move forward in painting, but it's not so much an intellectual decision, as it is an emotional one. I force myself to take risks at the very moment I'm most insecure, knowing that my very worst often pushes me to be my very best. I like to think there's still a lot left to do in painting that isn't entirely derivative and that my work can be part of the voice that moves painting forward.

Eventually, I'd like to "make a mark," but I also know many artists are not "discovered" until late in their lives ("Go Mary Heilmann!"), or after they've died. Frustrating, but I'm not going to cut off an ear off over it. ■

Deb Lawrence is represented by Posner Fine Art, Los Angeles. Inquire about available work, gallery representation, exhibition.

Eric Rippert: Landscapes in the Public Realm

by John C. Williams

COURTESY OF THE ARTIST



"Winter," 2013, color photograph by Eric Rippert, 10' X 40'.

IT CAN all be traced to the small, dour old man. He was a cheat, seated silently next to the bid sheet. The auction was over. He waited for that pronouncement and slowly stood, turned around, and scribbled his only bid onto the auction sheet. He stole the Rippert photograph, depriving SPACES of additional income, the honest, open bidders from a delightfully heated bidding contest, and me of the artwork. This was my first exposure to Eric Rippert's artwork: a large 20x24 Polaroid of a small ceramic dog. This annoying moment fortunately led to a 18-year association with Eric as a friend, collector, client, supporter and advocate for his art.

Since that aggravating moment in 1995, Eric has gone on to exhibit throughout the United States and Europe and has works in the permanent collections of The Progressive Art Collection, The Cleveland Museum of Art and the Columbus Museum of Art. With a BFA from Rochester Institute of Technology and an MFA from the Vermont College of Fine Arts, Rippert spent many years in New York, refining his technique with commercial and fashion work, before relocating to Cleveland in the mid-90s to teach and work on his particular approach to photography.

This approach typically incorporates a mysterious figure in his images, leading to an ambiguous and intriguing narrative. Whether a brilliantly executed, referential and reverent riff on Winston Link's train images, a similarly respectful homage to the Bechers, or a lovingly presented tableau encompassing the Cleveland skyline, Eric's work can be distant, thoughtful, beautiful and challenging but always with consummate attention to detail and quality.

Sometime this fall, four exquisite color images will bring a commanding presence to one of Cleveland's most unique neighborhoods: Tremont. As part of a national competition, conducted by the non-profit LAND Studio on behalf of the Ohio Department of Transportation, Eric was among three artists selected from over 150 submittals considered for three commissions. The works are to be installed in three locations in Tremont as part of the new Innerbelt bridge project.

Eric's four photographs, representing the four seasons, distill his prior work into elegant, simple images that will occupy a grand scale: each will be 10 feet by 40 feet. The billboard-sized photographs have a horizon line that echoes the landscape

where they will be installed. The ambiguous figure in the images, the protagonist, will elicit a personal narrative from the viewer, allowing for a shared idea of place. When one views an image of a landscape, it's simply a landscape; when one views an image of a landscape that incorporates a person, there begins a story: who is this person, why are they here and what are they doing? Thus, the artist has engaged the viewer to become part of the artwork. The viewer's own narrative completes the installation.

Cleveland should look forward to engaging with Eric's work at such a monumental scale. Personally, I'm thrilled to see the work of a dear friend presented in such a major public installation. I anticipate standing in front of the photographs, feeling as though I am looking out a window into a landscape that is familiar yet dreamlike and cinematic. I look forward to imagining my own storyline, becoming part of the narrative and installation. Ultimately, I would also hope that the small, dour old man feels welcome to sit beneath the photograph, his back to the image, coveting and protecting the large Rippert for as long as he wishes. We all win with this installation. ■

Eric Rippert

Tower Press Building
1900 Superior Ave #107
Cleveland, Ohio 44114
ericrippert.com

ERIC RIPPert PHOTOGRAPHY | OPENING JANUARY 4

Maria Neil Art Project
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The Truth Lies Beneath the Surface by Dawn Tekler

AS A GRADUATE of the Cleveland Institute of Art, I have visited the Botanical Gardens countless times over the years, drawing inspiration for my work. Whenever I need a break from the fast paced adventures of everyday life, I take reprieve in the gardens, wandering the paths and witnessing the beauty of nature while in the city.

The design of *The Truth Lies Beneath the Surface* combines two series. In the first, I highlight both the fragility and strength of the flower. Working with ephemeral materials

from my garden as well as photos I have taken, I press, compose, and encase parts of the plants and photos in wax. The ability to study the texture and pattern of the plant is mesmerizing. My goal is to translate that into a work of art.

In the second series, I explore landscapes observed driving home to South Bend, Indiana. Transplanting to



Hauntings Within Indiana, Encaustic Wax and Photo Collage on Wood, 48" X 24".

COURTESY OF THE ARTIST

Dawn Tekler

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THE TRUTH LIES BENEATH THE SURFACE ENCAUSTIC AND COLLAGE PAINTINGS

BY DAWN TEKLER
FEBRUARY 1 - MARCH 9

Guren Art Gallery, Cleveland Botanical Gardens
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Cleveland over 15 years ago, I've traveled the same road hundreds of times, witnessing as the terrain both evolves and erodes. In addition to a visual record, the work is also an account of my emotional journey starting in my early college years and continuing through adulthood. It relives the joys and hardships that come with life, as I've driven that same stretch of road, feeling it grow with me. ■

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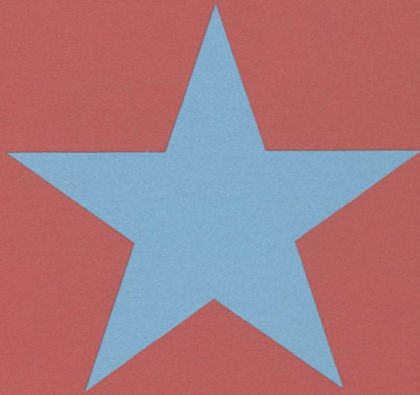
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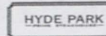
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A LIFE CUT SHORT: EDWIN KAUFMAN, 1906-1939

by Henry Adams



Self Portrait Pen in Hand (54), oil on board, Edwin Kaufman.

Cleveland painter and print maker Edwin Kaufman was just 32 years old, and had already exhibited his work in several May Shows and established himself in New York when he died in a bridge collapse in 1939. CAN Journal recently heard from his sister, Bernice LePan, of Los Angeles, who is looking for a home for her collection of his work. The details of his biography offer a portrait of the artistic life in Cleveland when the city was bursting with people and energy. But who was Edwin Kaufman? And what might he have produced, had he not died so tragically young?—ed.

COURTESY OF BERNICE LEPAN



House and Trees - Long Island (12), oil on board, Edwin Kaufman.

Edwin Kaufman was born in Cleveland on December 6, 1906. He began his artistic career at the age of seven at the Council Educational Alliance, before attending Central High School, whose curriculum was focused on art and design. He then entered the Cleveland School of Art, where he studied with Henry Keller. While he was still a student, one of his figure drawings was included in the 1927 edition of George B. Bridgeman's book *Life Drawing*.

On graduation from the Cleveland School of Art in 1929, an oil portrait of his grandfather, executed two years before, won him the Agnes Gund European Traveling Scholarship, which enabled him to study and paint in Europe the following year. While in Europe he studied under Hans Hoffman in Munich and Heidelberg and Henry De Waroquier and Othon Friesz at the Academie de la Grand Chaumiere, in Paris. He also associated in Paris with Abel G. Warshawsky, a painter of Impressionist scenes, who had grown up in Cleveland and maintained close ties with Cleveland painters.

During the period from 1926 through 1937, Kaufman exhibited regularly and extensively at the annual May Show at the Cleveland Museum of Art—56 pieces in all, mostly etchings, but also relief prints, lithographs, drawings, watercolors and oil paintings. He received awards for his work in 1928, 1930, 1931 and 1935. While some were Cleveland scenes, most were figure studies or picturesque views of Europe or New York. In 1932 he also had a

one-man show of etchings, lithographs and drawings at the M. H. De Young Memorial Museum in San Francisco.

Today the Cleveland Museum of Art holds 28 examples of his work, mostly prints, including a group given to the museum in 1942, a few years after his death. His work is also in the collections of Denison University, The Art Institute of Chicago, The Whitney Museum of American Art, and the Metropolitan Museum of Art in New York.

While Kaufman occasionally worked as a commercial illustrator, he seems to have generated much of his income from printmaking. Since prints were inexpensive, he found that he could sell them easily, as is suggested by an account from *The Cleveland News* (May 8, 1932) which reports:

"At Provincetown in 1928 he ran out of money, not know that living came high at this popular artists resort. He hit on the idea of putting a sign in the window of his room, 'Etchings For Sale.' This little stunt sold enough of his work to pay all expenses, and gave him \$100 extra. Even today he receives requests by mail for his New England prints."

During the 1930s Kaufman played an active role in a Cleveland print group, the Cleveland Print Makers, headed by Kalman Kubinyi. He also served as president of a short-lived print club, The International



NYC Demolition [37], oil on board, Edwin Kaufman.

Print Guild, with its headquarters at 509 Fifth Avenue, which circulated a print a month by an international group of artists, including Sir D. Y. Cameron, Frank Brangwyn, Lucien Simon, Karl Hofer and such American artists as Adolf Dehn, Louis Lozowick, and Wanda Gag. Established in 1933, the organization lasted just a year before folding. He joined the New York branch of the WPA in 1935, for whom he produced etchings of New York, concentrating on the city's bridges, harbors, and poorer working areas.

Along with his gifts as an artist, Kaufman was a celebrated cook, with such unusual specialties as cauliflower fritters, cholent and kasha, broiled shark's fin, and spaghetti a la mode de Kaufman. While traveling through France, he often traded drawings for notable recipes at the restaurants he frequented.

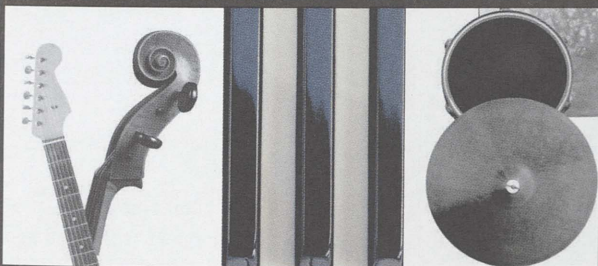
This promising career came to an end in 1939, on July 24th. While returning to New York after a visit with his mother in Cleveland, Edwin Kaufman, his wife Sophie, and his son Abel, 2, were all killed while crossing a bridge over the Juniata River near Alexandria, Pennsylvania. The weight of a truck loaded with steel caused the bridge to collapse, toppling his car into the water with the truck on top of it. He was just 32.

If he had lived longer, would Kaufman have achieved fame as an artist? It's hard to tell. Like many of his generation, he was caught between the realist traditions of the 19th century and the modern approaches being pushed by some of the figures he studied with, such as Hans Hofmann. His sister, Bernice LePan, has a collection of 27 paintings, both watercolors and oils, as well as 25 prints. Her goals are both to nurture Kaufman's legacy, and to sell the collection in the city where it would be most relevant.

Kaufman's best work is a curious blend of the 19th century picturesque, the social realism of the Ashcan School, and the bold patternmaking of the modernists he associated with in the 'thirties, such as Lozowick. In addition to his own artistic gifts, he clearly was an effective print dealer and organizer of artist's groups, particularly the Cleveland Print Makers, which issued a number of the most notable American prints of the 1930s.

It's intriguing and somewhat eerie to have his work resurface seventy-five years after his death; and a reminder that we should honor not only those who achieved great things, but those whose early promise was cut short. ■

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ANNUS MIRABILIS FRANK ORITI'S GREAT YEAR

by Douglas Max Utter

RICKY RHODES



The artist in his studio.

A photograph appeared in the *New York Times* this past August, illustrating a profile article about the artist Frank Oriti. It shows him sitting next to one of his canvases in his Cleveland studio—a broad-shouldered thirty year old man, rocking an impeccable classic haircut and a somewhat severe vibe. He sits overshadowed by a self-portrait which is a bit larger than life, and while the real Oriti is bareheaded, his likeness wears a plain, dark-colored baseball cap.

Something about the image is startling. Both Franks make eye contact with the camera, projecting and multiplying his presence. The man and the painting look almost equally real, and that's the source of the oddness here. Any photograph ultimately asks a question disguised as an assertion: "This is real" becomes, "What is real?" But the photograph of Oriti points at the existence of a further riddle, about the layers of identification and recognition that add up to a sense of self, and about the nature of our response to other people. And with paintings—which attempt to make not just a picture, but another world, a second chance—there is an extra dollop of "self" magicked into the materials.

Painting is always about the mash-up of paint and image under the close direction of the artist's body, carrying its shadow in a tight embrace. In Oriti's case, it's hard not to give equal weight to the man and to his painting, hard not to give him two votes, so to speak. The same feeling of augmented, doubled vision haunts the actual portraits in his workspace at West 78th Street Studios. Examples of hyper-realistic manners are easy to find in the world of contemporary art, but few artists conjure the tang of reality as well as Oriti, or bring to such styles a comparable range of subjective, painterly echoes.

Frank has had a great year, though his career began to get off the ground a little bit earlier, in April of 2012 when his paintings were reproduced in the influential quarterly publication *New American Painting*. Soon afterward, before 2013 was half over, he had a show at a gallery in the Hamptons, was profiled by the *New York Times*, and in June won a Cleveland Arts Prize in the Emerging Artist category, bagging \$10K, a spiffy medal, and a guaranteed ego boost. For a tyro artist from Parma who earned his BFA in 2011 at Ohio University and was barely known to Cleveland arts audiences as recently as 2012, this last event was a surprising coup.

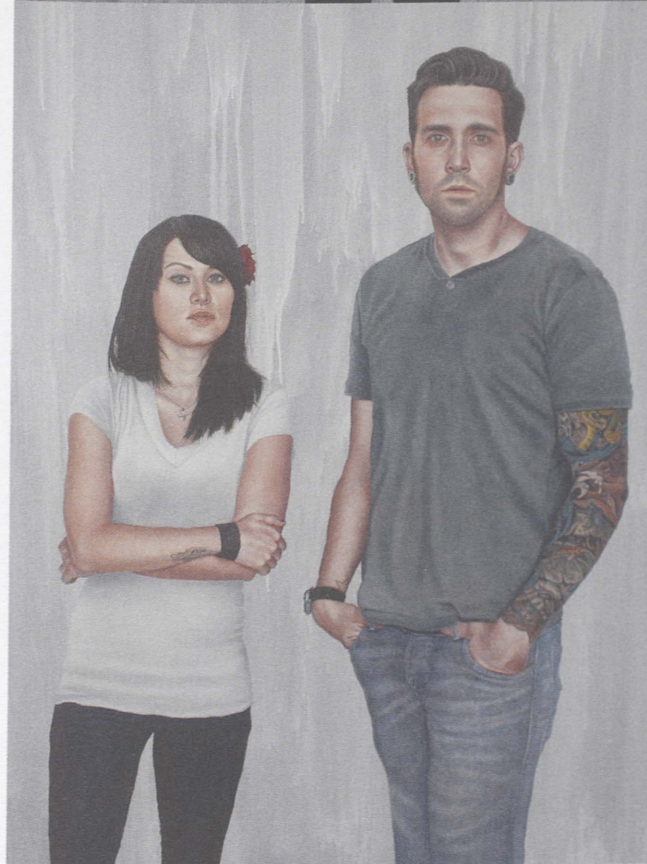
Setting aside luck and fate, and the advantages of youth and a good attitude, Oriti deserves all these things. His paintings combine painstaking process with thematic coherence and a kind of inherent truthfulness, consistently pulling off that rare, hard-to-pin-down artistic achievement, a sense of life. He earned his good year, and it's very likely that these events are the early signals of a singular career, driven by a powerful oeuvre.

Frank Oriti was born and raised in Parma, and while that town is not known as a hotbed of the arts it seems to have worked very well for Frank. Like most artists he showed ability as a child, but didn't become interested in painting until his last year at Parma High School. His teacher there, Mike Jaszczak, later became a friend and supporter, eventually nominating Oriti for the CAP this year.

Oriti went on to earn a BFA in two dimensional art at Bowling Green University where he studied with the widely known master of contemporary drawing Charles Kånwischer, and received a Masters degree from Ohio University in 2011. In between he worked for two years at a steel mill with several of the friends he grew up with, and hung around with marines and ex-marines—a group which included his own brothers. Their experiences, particularly their state of mind returning from life in the military to northern Ohio's stagnant economy, became the back-story to a series of portraits Oriti began to paint in grad school.

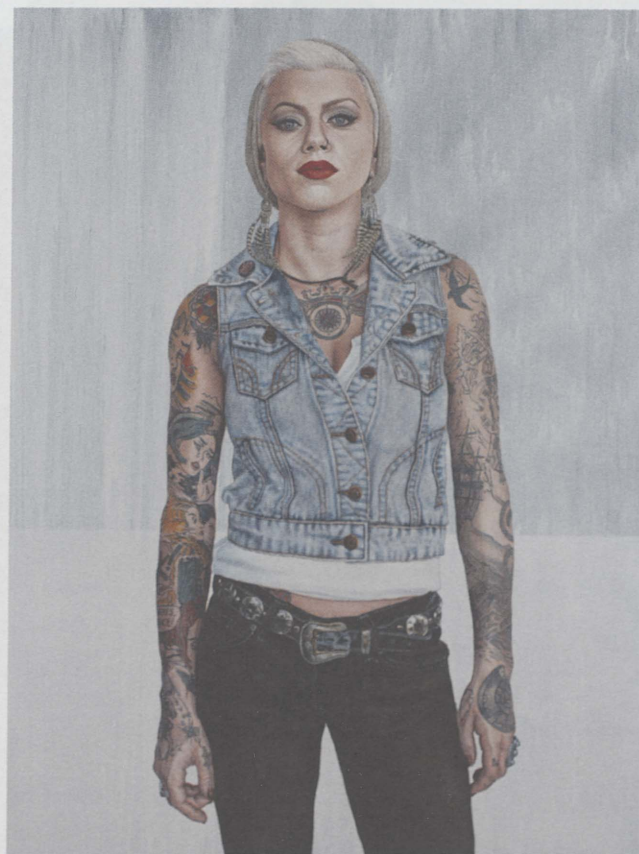
That tale is a saga of disappointment, about delay and hopes deferred, especially for people in their mid-to-late twenties. Prior to his career breakthrough and during the time when he was slogging

COURTESY OF THE ARTIST



Three works in oil and acrylic on canvas, by Frank Oriti. Clockwise from top left: "The Other Side," 2013, 48"x60"; "I'd Rather Sink," 2013, 48"x36"; "Living Like Teenagers," 2012, 70"x46".

away at his art while keeping a day job at a wall systems business, Oriti often felt the same sort of quiet desperation as his brothers and friends. Then, at some point, he realized he had found his subject. He says of those paintings, "They're a type of self portraiture. More than that, the theme of returning is much larger than my own life, larger than Ohio or the region." Homecoming is the subject of Homer's *Odyssey*, after all, and of James Joyce's *Ulysses*.

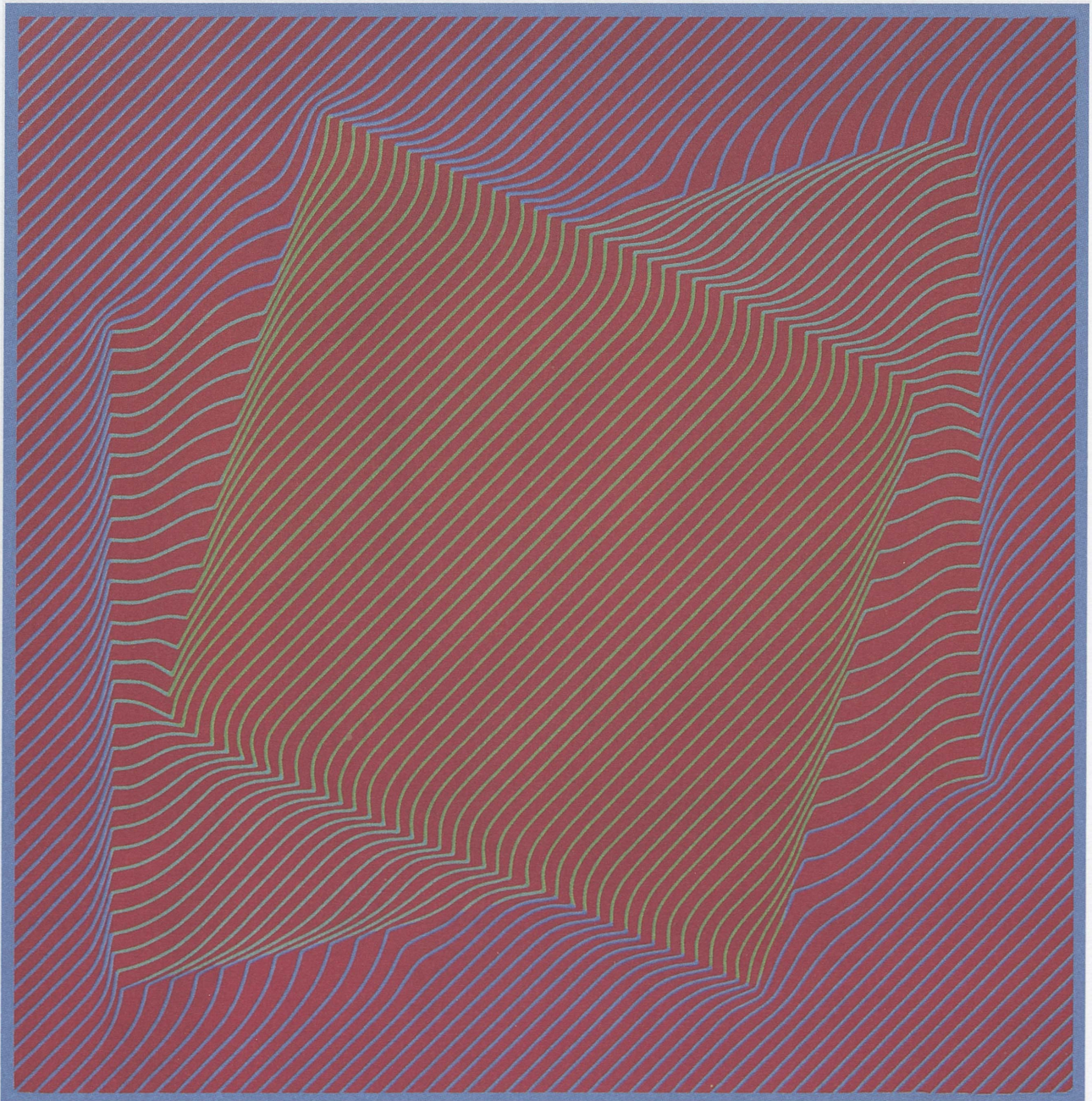


His show at Richard J. Demato Gallery in Sag Harbor was titled *Homeland*, a word inflected with irony given the guarded expressions that Oriti captures so well on the faces of his friends, and given his paintings' bleak, abstract backgrounds. These tend to be rendered in visually active gestural swathes of white, as if these young people are trapped against hastily whitewashed walls. Oriti mentions that, buried beneath that white paint are renderings of the streets and houses of the old Parma neighborhood. Attentive drawing and patient layering in Oriti's portraits, set against the barely concealed stage of suburban Ohio, enact a dialogue between dawning self-knowledge and deliberate repression.

Self-knowledge may be winning that debate. Oriti's severe take on blue collar experience begins to soften, even as it deepens, in his latest paintings which focus on both men and women. They also often feature meticulous renditions of body art, adding yet another intermediate space for nuances of character and depiction to increasingly complex renditions of human personality.

"It's hard to carry on those negative feelings in such an exciting time. Now that I'm thirty and there are people that I know still moving back home, the more recent portraits continue to describe this working class ethic. But it's hard to keep painting the portraits that contained all that uncertainty. The theme isn't as relevant."

For better or worse, uncertainty may never go out of style. But neither will Oriti's sure-footed pursuit of his own truth. It's great to see an emerging artist actually emerge. ■



COURTESY OF CHRISTI BIRCHFIELD

"Complementaries," image by Julian Stanczak, screen printed by Christi Bircheld and Jason Lehrer.

PRODUCTION REPRODUCTION

Zygote Press bets on Cleveland and opens an annex in Collinwood

by Michael Gill

ARTFACE

WHEN THE GREAT Cleveland-based Op-Artist Julian Stanczak painted "Complementaries"—an eye-popping response to the new MOCA building—and donated it to boost the organization's capital campaign, director Jill Snyder saw an even larger opportunity: a way to amplify the effect of the gift, to let more patrons participate in the occasion, and at the same time help MOCA raise more money: She asked Stanczak if they could reproduce the painting as a print. He agreed.

But to reproduce a painting to the artist's satisfaction is no easy task. You can't just call the people who do your postcards and pamphlets. The kind of saturated color that creates Stanczak's hallmark optical experience is not well mimicked by the commercial, four-color process. So-called "giclee" prints on canvas or fine paper can make remarkable likenesses, but there's no way around the dehumanizing fact that they are produced by digital machines. Fine prints are not the same as posters: they are works of art unto themselves.

Snyder asked her contacts who might be able to do the work and came away with just two recommendations, one of which was Zygote Press. Director Liz Maugans approached print maker Christi Birchfield, who just a year earlier had returned from New York, where she worked with the master printer at the Leroy Nieman Center at Columbia University. And Birchfield got to work, making screens and mixing ink.

This was a portentous moment: one Cleveland organization approached another with the challenging task of making a fine art print. Individual artists have been hired for this task now and then, mostly to make their own prints. Amy Casey, for example, was commissioned to make an edition of her own work for the Cleveland Arts Prize last year. But for a business to get a fine art reproduction contract, this was something new. And at any rate, there's not a whole lot of this kind of work being done in town. Perhaps there could be.

As Birchfield dug into the project at Zygote, more than the expected printing challenges arose—including the fact that artists with their own projects were coming and going all the time, all using ink and solvent, perhaps drinking coffee. Cooperative art studios are almost always messy. It became clear as the project went on that a separate, clean, and dedicated space would make the finicky work go much more smoothly.

At about the same time, Collinwood was percolating with real estate opportunity. Thanks to Northeast Shores' artist-oriented Lotus Project—a strategy to fill vacancy and fight foreclosure—houses, storefronts, and grant money were all available. And Alenka Banko—targeting artist-entrepreneurs—was offering tours.

Somewhere near the intersection of the Stanczak print and all that available real estate, the idea of a Zygote Press annex—a physical space dedicated to contract, fine-art printing—was born. It's taken more than a year for the vision to become a commitment, and as CAN goes to press, the deal still is not sealed. Maugans says Zygote expects to sign closing papers in January, 2014. But thanks to grants from Northeast Shores and the Gund Foundation totaling about \$60,000, and thanks to a foreclosed home they will buy for just \$6,500, Zygote Press will have a new, bricks-and-mortar annex offering fine art printing services, up and running by June.



LIZ MAUGANS

THE ZYGOTE ANNEX will be one of several houses taken out of foreclosure by Northeast Shores Development Corporation, and sold to artists at extremely low prices on the condition that they operate arts-related businesses there for at least three years. Others include Loren Naji's installation space known as Satellite, and (if all goes well) the Reverend Albert Wagner Museum. The houses along East 156th Street have been re-zoned as commercial property to make the art-and-business revival legal. In addition to low prices, they're boosted by grants to pay for certain renovations. They're on a single block between Waterloo and I-90, which will be re-named Lotus Street. It has an entrance ramp to the highway at the south end of the block. At the north end, Waterloo is in the process of complete, building-to building reconstruction, including sidewalks and streetscape. Around the corner on Waterloo are other new, art-related businesses, including the ceramic studio Brick, and the fiber art studio Praxis, a collaboration with the Cleveland Institute of Art.

ALL THE NEW BUSINESSES on East 156th Street are entrepreneurial start-ups which—even with the boost of bargain real estate and grant support—face challenges. But galleries and co-operative artist studios have a track record of success in Cleveland, with plenty of thriving examples. To launch fine art printing as a retail service is another thing entirely. It's not like a new restaurant trying to carve out a slice of the market's pie. To launch a fine art printing service in Cleveland is to create the pie from scratch.

Indeed, a non-scientific survey of some of the businesses most



MICHAEL GILL

Previous page: 423 Lotus Street, the future home of the Zygote Press contract printing annex. Above: Zygote annex manager Christi Birchfield, left, with director Liz Maugans at Zygote Press.

likely to have commissioned prints produces very little record of this kind of commerce here. Bonfoey Gallery, which opened in 1893, has never commissioned a print. In business 25 and 30 years respectively, neither William Busta nor Bill Tregoning have commissioned fine art prints. Busta will celebrate his gallery's 25th anniversary in January by issuing a Derek Hess print. He says the screen printing will be done by students of Michael Loderstedt at Kent State University.

But in the last year, contract printing opportunities seem to have proliferated. Fred and Laura Bidwell marked the launch of Transformer Station with the commission of an etching made from one of Vaughan Wascovich's gigantic, pinhole photographs from the opening exhibit. MOCA recently returned to Zygote to commission a series of screen prints of photos by Michelle Grabner (whose exhibit *I Work From Home* is on view November 1, 2013 through February 16, 2014). And while SPACES has not commissioned prints, the gallery did recently launch Quarter Art, an art-by-subscription series, much of which, it seems, will likely be prints. The existence of the Zygote Annex makes that a possibility even for artists who are not printmakers.

Zygote's wager is that offering and promoting the fine art printing service will be catalytic. Maugans says Zygote artists have individually accepted contract printing jobs as they have come, but never promoted the idea as an organization. "We said, what would happen if we went after this?"

The hope is create a new revenue stream for artists by giving them

a way to sell a lower-priced product. Another is to build the issue of prints as a more active fund raising practice in Cleveland. Finally, the print shop hopes to simply create work.

Birchfield says in addition to fine art printing, they're eager to offer the distinctive stamp of old school printmaking to the other businesses in Collinwood and across Cleveland—from gorgeous restaurant menus to concert posters, CD covers, and more.

"We're putting together a print package, with set components, like a post card, a poster, and a CD cover, for a set price," Birchfield says. "For some of these services where everything is standard, it could be like ordering from a menu."

Birchfield will manage the business, doing much of the printing herself, but also consulting with and hiring other print makers. She's already tapped the expertise of fellow Zygote artists Nicole Schneider, Corrie Slawson, and Jason Lehrer while working on jobs for MOCA.

Apart from whatever work and commerce the project yields, it also adds a new conceptual dimension to making art in Cleveland. The idea of multiples opens up new possibilities not simply in the number of a given work for sale, and its price, but also in the nature of the work itself. Multiples can represent proliferation and enable shared experience. Whether offering the service will build the print market, and what Cleveland artists and dealers do with the potential, only time will tell. ■

ARTFACE

Christy Gray, director, Gray Haus Studios

Photographed by Herbert Ascherman, Jr.



Since Christy Gray co-founded Zero Land Fill in 2006, the targeted recycling effort has worked with architects and the interior design community to steer more than 1 million pounds of expired material samples away from landfills and into the hands of artists and teachers and others who will use it. This year the former executive director of the Red Dot Project launched her own art consultancy, Gray Haus Studios. The company works with the likes of Nordson, Ronald McDonald House, Glidden House, Roetzel and Andress, and others to choose and install art. She also coordinates the commission of art for specific locations, from identifying artists to project management. "I work with clients on communicating their mission and values through art," Gray says.

CONTINUING

THROUGH DECEMBER 20

Member Holiday Show

Artists Archives of the Western Reserve, p.32

THROUGH DECEMBER 29

2013 Holiday Store

Heights Arts, p. 7

THROUGH JANUARY 4

Randall Tiedman: Genius Loci

Kokoon Arts Gallery, p. 12

THROUGH DECEMBER 20

Made in Mourning: Contemporary Memorial and Reliquary

The Sculpture Center, p. 33

DECEMBER

DECEMBER 6

120 years of Art in Cleveland

through January 4

Bonfoey, p. 24

DECEMBER 6

14th Annual Holiday Sale

11 am to 4 pm Friday, December 6

noon to 7 pm Saturday, December 7

noon to 4 pm Sunday, December 8

TerraVista Studios, p. 28

DECEMBER 6

Moe Brooker: Getting Back to Then

Opening reception Friday, December 6

Artist talk Saturday, December 7

through March 3, 2014

Tregoning and Company, p. 13

DECEMBER 7

Holiday Off the Wall Show and Sale

Noon to 5 pm Saturday, December 7

Noon to 4 pm Sunday, December 8

through January 4, during regular gallery hours

Zygot Press, p. 29

DECEMBER 20

Third Friday Openings

78th Street Studios

DECEMBER 20

Josh Usmani's Funny Money

Naji Naji and Tekler, p. 22



Lincoln, from Josh Usmani's *Funny Money* at Naji, Naji, and Tekler, opening Friday, December 20.

DECEMBER 21

Last Minute Market & Screw Factory Artists' Open Studio

If you are reading this in earnest to gather information about the Last Minute Market at the Lake Erie Building, you're probably at the crisis stage of your Holiday Shopping Ritual. For that reason we will not belabor the point: You can find handmade products from almost 200 local artists and artisans, from messenger bags and backpacks by Michael Hudacek's Forest City Portage, to faux bois ceramics by Gina Desantis, to mosaic works by Michelle Mowery, to paintings by Martin O'Connor, and tons of other great fine and functional stuff. So get thee to the Lake Erie Building (1300 Athens Avenue, Lakewood) between 10 am and 6 pm Saturday, December 21. Admission is free, but they're accepting donations of canned food for people who would appreciate that. So bring along some soup or something. Your shopping problems will melt away. It's true. Go to screwfactoryartists.com/the-last-minute-market/ for info., p. 15

DECEMBER 31

Cleveland Museum of Art Grand Re-Opening and New Year's Eve Party

Whether you heard the Burnt Sugar Arkestra last summer at the Cleveland Museum of Art's sold-out Solstice party or not, you've got another chance as the museum celebrates its grand re-opening on New Year's Eve. Critics get frustrated describing this band. One called it a "funk-rock-electronic-samba-soul-jazz-fusion-whatever ensemble." Another just said it's "not the easiest thing to describe." The word "exuberant" will have to do here, and that's just about perfect, because at long last the museum is completely open. For the first time since 2005 you can stroll the West wing galleries and check out the collections of Chinese, Indian, Southeast Asian, and Himalayan art. And of course a year of tragedy is finally in the past. So put on your party clothes. Tickets cost \$150 per person. Open bar and hors d'oeuvres all night. 21 and over. For tickets, call 216.421.7350 or go to clevelandart.org.

JANUARY, 2014

JANUARY 1

14th Annual Tommy's New Years Day Pancake Breakfast

10am – 2pm at Tommy's Restaurant, Cleveland Heights

Heights Arts, p. 7

JANUARY 3

25 Years, 25 Artists (25th Anniversary Exhibition)

William Busta Gallery, p. 17

For any serious art gallery to stay in business 25 years is Kind Of A Big Deal. Cleveland has just a few that have lasted that long. To do it the way William Busta has—through one-person exhibits of works by artists who live and

work here—is all the more remarkable. To put it another way, Busta has been in business a quarter of a century selling local, contemporary art. Whether you're an artist, collector, or just someone who cares about Northeast Ohio culture, that's absolutely worth celebrating. Busta is marking the occasion by choosing works by 25 artists he's exhibited over the years. So mark your calendars. William Busta Gallery is at 2731 Prospect Ave., Cleveland. Call 216.298.9071, or go to williambustagallery.com.

JANUARY 3

Photography by Eric Rippert
Opening Reception 5-10 pm
through February 15

Maria Neil Art Project, address on p. 56

JANUARY 3

Rachel Howard
Opening Reception 5-10 pm
through January 31

Maria Neil Art Project Annex, address on p. 56

JANUARY 7

A Wood Engravers Menagerie
Zygote Press, p. 29



Engraving by Joanne Price

Wood engraving has the drama and graphic contrast of more familiar styles of wood block printing, but adds to it a subtlety that's not generally possible for printers who carve the plank side of the block. That's because wood engravers carve into the end grain, and therefore can make extremely fine marks. Wood engraving was developed in the eighteenth century and thrived as a book illustration technique in the nineteenth century. Not many people work this way these days, but the popularity of letterpress printing seems to be fueling a resurgence of interest. Cleveland wood engraver and letterpress printer Eric Gulliver has tapped into that, and has put together *A Wood Engravers Menagerie*, which will draw works by printers from around the US, via the national Wood Engravers Network. As *CAN* went to press, Gulliver was optimistic that the show would also include works from the UK based Society of Wood Engravers. It opens with a reception from 6 to 9 pm January 7 and continues until February 15 at Zygote Press, 1410 East 30th Street, Cleveland. Call 216.621.2900, or go to zygotepress.com.

JANUARY 10

Mark Keffer: We Don't Exist
Opening Reception: 7 to 10 pm January 10, 2014
1point618, p. 10

JANUARY 10

Project Space: Laura Ruth Bidwell: Song of Desire
Opening Reception: 7 to 10 pm January 10, 2014

1point618, p. 10

JANUARY 10

John R. Nativio: Conjoined Human Parts
Through January 31, 2014

BAYarts, p. 6

JANUARY 10

K. Stewart & Jeanette Thomas
through February 8, 2014

Brandt Gallery, p. 31

JANUARY 10

Vivian Maier: Out of the Shadows
through February 23, 2014

Cleveland Print Room, p. 27

JANUARY 15

John R. Nativio Gallery Talk
6:30pm-7:30pm

BAYarts, p. 6

JANUARY 16

Views from the Road: A Retrospective of Lawrence Baker
through February 21, 2014

Artists Archives of the Western Reserve, p. 32

JANUARY 16

Hephaestos Challenged
through March 1, 2014
opening reception and gallery conversation with artists and curators
6:30 pm January 16

The Galleries at Cleveland State University, p. 14

JANUARY 16

25 Under 25, The Emerging Photographer
through March 1, 2014
opening reception and gallery conversation with artists and curators
6:30 pm January 16

The Galleries at Cleveland State University, p. 14

JANUARY 16

Colleen Toledano: Grit
Julie Schenkelberg: Present Resonance
2014 W2S – Window to Sculpture Emerging Artist Series

public opening with artists talks 5:30 - 8 pm Friday, Jan 16, 2014

Through March 6

The Sculpture Center, p. 33

JANUARY 17

Mark Keffer + Lisa Schonberg

Opening reception Friday, January 17, 6-9pm

Through March 1

Heights Arts, p. 7

JANUARY 17

Third Friday Openings

78th Street Studios

JANUARY 17

Director's Choice 2014

through March 15

Kenneth Paul Lesko Gallery, p. 11

JANUARY 17

Salon-Style exhibits commence

Kokoon Arts Gallery, p. 12

JANUARY 18

John R. Nativio Drawing Workshop

BAYarts, p. 6

JANUARY 18Moon³ installation / Satellite Launch

11 am

Loren Naji's Satellite / Collinwood Town Square, p. 22

JANUARY 23

Catch a Rising Star

7 pm

Westlake-Westshore Arts Council, p. 36

FEBRUARY**FEBRUARY 1**

The Truth Lies Beneath the Surface

Encaustic and Collage Paintings by Dawn Tekler

through March 9

Guren Art Gallery, Cleveland Botanical Gardens, p. 44

**FEBRUARY 14**

Paul O'Keeffe,

through March 22

William Busta Gallery, p. 17

FEBRUARY 14

Cecelia Phillips

through March 29

William Busta Gallery, p. 17

FEBRUARY 9Mary Lynch – *Strings Attached*

Close Encounters Chamber Music Concert, location

TBA

3pm

Heights Arts, p. 7

FEBRUARY 14

Rebecca Yody and Tom Yody

through March 8

Brandt Gallery, p. 31

FEBRUARY 17Tom Evert – *Dance Man*

10 am

Westlake-West Shore Arts Council, p. 36

FEBRUARY 21

Third Friday Openings

78th Street Studios

MARCH**MARCH 7**

Matthew Kolodziej

through April 12

William Busta Gallery, p. 17

MARCH 7

Michael Loderstedt

through April 19

William Busta Gallery, p. 17

MARCH 7

Hilary Gent

opening reception 5-10 pm

through April 19

Maria Neil Art Project. Address on p. 56

MARCH 14

Northern Ohio Art Dealers Association (NOADA) Art Expo

March 14, 15, 16

Transformer Station

MARCH 14

Sarah Biscuso

Through April 5

Brandt Gallery, p. 31



MARCH 19

Hidden Mother: A Contemporary Perspective

Cleveland Print Room, p. 27

Posing babies and small children with their mothers is an effective way to calm them for a portrait photo. Back in the day—that is, back in the Victorian day—it was common for photographers to do this, but to hide the mother beneath a blanket, or behind a curtain, or beneath the folds of an overwhelming dress. This a heritage of slightly creepy images: Hands would slip out from beneath fabric. The shape

of a chair might look strangely human. Haunted, almost. The Cleveland Print Room brings this motif into the twentieth century with a show of contemporary photographers doing the same thing. Co-curated by Print Room director Shari Wilkins and Hadley K Conner, it will also feature photographers Laura Bidwell, Deb Pinter, and others. The exhibit opens with a reception March 19 and continues through May 11... which happens to be Mother's Day. The Cleveland Print Room is at 2550 Superior Ave., Cleveland. Call 216.401.5981 or go to clevelandprintroom.com.

MARCH 21

Third Friday Openings

78th Street Studios

MARCH 21

Scott McIntire [Greenport, NY] Solo Exhibition Through May 10

Kenneth Paul Lesko Gallery, p. 11

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PRESENTS

Devon Spierling

Prosumer: BFA painting exhibition

Devon Spierling's recent paintings are an investigation into Constructivism, the masking and revealing of histories, and procedural ways of applying paint. In this pursuit of rule based methods for constructing a painting he employs graphs and charts of various foreign affairs like casualties from the U.S. drone program, Afghan opiate production, and Mexican drug cartel smuggling routes. Taking information from these charts and visually merging them to show connections between seemingly disparate occurrences in the world. His paintings hybridize information, abstraction and cartography to form circuitous maps of the situations abroad.

opening reception Friday, Dec 6 5-10pm

1300 West 78th St. Cleveland, OH

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The University of Akron



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massillonmuseum.org
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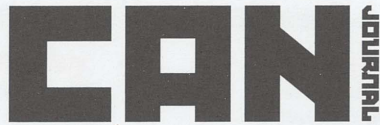
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Dear Readers, Curators, Artists, and Patrons,

Two years ago a group of galleries and art organizations in Cleveland got together, urged by Zygote Press, to create the *Collective Arts Network Journal*. They pooled money and labor to do everything from writing the stories to distributing the finished magazine throughout Cuyahoga County. That was the birth of a new media outlet created by and for the visual art community of Northeast Ohio.

Since then with support and feedback from galleries, individual artists, as well as Consolidated Graphics, the George Gund Foundation, the Ohio Arts Council, and St. Clair Superior Development Corporation CAN has grown into the handsome quarterly magazine and website that it is now. To date we have published more than 200 stories from the galleries themselves, and more from independent writers: stories not only of major milestones like the opening of the new MOCA building and Transformer Station, but also of independent galleries that show the work of artists living and working in your neighborhood. CAN is inclusive, offering any gallery in the region the opportunity to add to our collective voice. Indeed, CAN celebrates the incredible depth of the Northeast Ohio art scene and spreads the word.

We need your help to keep this important project going.

If you value CAN as a source of information and ideas about what's coming up on the Cleveland art scene, please support us financially, or with your volunteer time and talent.

Your financial support is fully tax deductible and directly supports the strategic growth and continued operation of the Collective Arts Network and *CAN Journal*.

Your volunteer time will help us improve our web presence, increase our communication with members and readers, and generally build the organization. If you want to help, we can find a project for you.

Please return this form with whatever support you can offer. Please be as generous as you can. We thank you in advance.

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And don't miss the first MIX of 2014 on Friday January 3 from 5 to 11 p.m. Solstice favorite, DJ Rekha, will be spinning her signature hip-hop infused blend of contemporary electronic dance with Bhangra and Bollywood sounds.

Come see amazing.

